

ALDEN'S  
INTRODUCTION

Chap. ....

TO THE USE OF THE

ENGLISH LANGUAGE,

Grammar and Rhetoric combined.

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AN  
INTRODUCTION

TO THE USE OF THE

ENGLISH LANGUAGE,

*Grammar and Rhetoric combined.*

BY

✓  
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## PREFACE.

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THE study of Grammar and Rhetoric should lead the student to speak and to write good English. This result is not always reached. Many spend a large amount of time in the study of Grammar, and acquire a good degree of skill in technical parsing and in formal analysis, without correcting their habits of inaccurate expression.

If the study of the English language does not exert habitually a controlling influence over the student in his use of the language, it is of little use. The object to be gained is the habit of using the language correctly and skilfully. Definitions, distinctions, and rules, are useful only as they promote this end.

The design of this book is to lead the young student to observe the elementary facts of the language, and to apply them in practice. There is a natural order in which elementary facts should be learned. Attention has been given to that order in the construction and arrangement of the following chapters.

The facts to which the attention of the student is called, are few in comparison with the number found in treatises on Grammar. Those are given which are necessary to an intelligent entrance upon the correct use of the language. It is a mistake to present to the young student, at the outset, an exhaustive discussion of any topic.

By observing and applying in practice the facts contained in this work, the student will form in his mind a nucleus for accretion from further observations. Hence, the work is not designed to supersede treatises on grammar, but to put the mind of the student in a condition to use them to advantage.

Technical terms have, for the most part, been avoided, that the attention of the student may be fixed on the truth to be seen. When technical terms and formulas are made too prominent, they may engross too much of the student's attention. The student may keep a formula in mind, and strive to make the



## PREFACE.

facts conform to it, instead of giving his undivided attention to the facts, and thus clearly perceiving them and their relations.

The author has aimed to elicit thought on the part of the student at every step of his progress. Things which he sees for himself, and not those which are told to him, constitute the student's real knowledge. No interest is felt in a study when no thinking is required. The interest felt in a study will be proportioned to the right exercise of mind put forth—not to the number of facts committed to memory.

Every exercise required in this manual is an exercise in composition—not an exercise in giving form to sentences. Invention is required, but not beyond the capacity of the young student. He is required not to cast sentence-moulds, but to express thought.

The questions given are designed to lead the student to see the truth for himself. Having seen it, he should be required to express it accurately. Every recitation should be an exercise in accurate oral expression.

In some cases answers have been given to questions. This would not have been done, could the author have felt sure that the book would be used only by well trained teachers. Such teachers will not confine themselves to the text-book. They will use it in such a manner as to combine the advantages of oral and of text-book instruction.

The author begs leave to remind the teachers who may use his work, that the vocabulary of the young student is very limited; hence their instructions may not be understood. Great care should be taken to have the student understand the meaning of every word in the lesson, and of every word uttered by the teacher.

It is proper to add that in the composition and correction of this work, very valuable aid has been rendered by Miss Amelia D. Alden, teacher of Rhetoric and English Literature. A considerable portion of the part pertaining to Rhetoric was written by her.

JOSEPH ALDEN.

New York State Normal School,  
May 20, 1875.



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# ENGLISH LANGUAGE.

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## CHAPTER I.

### *SENTENCES.*

1. THE fire burns brightly.
2. The peach-tree is in blossom.
3. Rain waters the earth.
4. The mountain is covered with snow.
5. The rose is a beautiful flower.

These are **sentences**. They are composed of words. What do words express?

If you write a number of words on separate pieces of paper, and throw those pieces of paper into a hat, and then take them out, one by one, and place them one after another as you take them out, will they form a sentence?

Why not?

You have five sentences before you. Let each member of the class tell what a sentence is.

You see that each sentence conveys a meaning—expresses a thought. What is a sentence?

A. A sentence is the expression in words of a thought.

Can you express a thought without using words?

Give an example.

Can you express all your thoughts without using words?



What is spoken of in sentence No. 1?

What is said about it?

What is spoken of in sentence No. 2?

What is said about it?

What is spoken of in sentence No. 3?

What is said about it?

What is spoken of in sentence No. 4?

What is said about it?

What is spoken of in sentence No. 5?

What is said about it?

You observe that each of these sentences has two parts : the one mentions what is spoken of; the other tells what is said about it.

That which mentions what is spoken of, is called **the subject**.

That which is said about it, is called **the predicate**.

What is the subject in each of these sentences?

What is the predicate in each sentence?

Compose sentences having the following words for subjects :

1. Water. 2. Birds. 3. Gold. 4. Chestnuts. 5. Angels.

Compose sentences having the following words in the predicate : 1. Honorable. 2. Wise. 3. Industrious. 4. Feeble. 5. Truthful.

Compose a sentence having two or more words in the subject, and two or more words in the predicate.

What is a sentence?

Of what two parts is a sentence composed?

What is the subject of a sentence?

What is the predicate of a sentence?

---



## CHAPTER II.

*NOUNS AND VERBS.*

1. JOHN writes well.
2. The violet blooms in the spring.
3. The volcano throws out lava.
4. The ship sails on the ocean.

What is *John* the name of?

What is *violet* the name of?

What is *volcano* the name of?

What is *ship* the name of?

Name the subject in each sentence.

You find that the subject, or the principal word of the subject of every sentence, is the name of something.

Every word which is the name of something, is called a **noun**.

Mention five nouns. In order to do this, think of five things, and give their names.

Point out all the nouns in the sentences at the beginning of this chapter.

What is a noun?

1. Fish swim.
2. Men think.
3. Dogs bark.
4. Birds fly.

Mention the nouns in these sentences.

Do *fish* do anything when they swim?

Do *men* do anything when they think?

Do *dogs* do anything when they bark?

Do *birds* do anything when they fly?



The words swim, think, bark, and fly, express **action**.  
Such words are called **verbs**.

How many kinds of words have we considered ?

What is one kind called ?

What is the other kind called ?

The different kinds of words are called **parts of speech**.

1. The teacher loves his pupils.
2. Henry ran to the river.
3. The weary traveller sleeps sweetly.
4. The rabbit hides in the wood.

Name the subject and the predicate of each sentence.

Name the nouns in each predicate.

Name the verbs in each predicate.

What part of speech is the principal word in the subject of a sentence ?

What part of speech is the principal word in the predicate of a sentence ?

What two parts of speech must every sentence contain ?

A verb asserts or affirms something.

What is asserted in sentence No. 1 ?

What word makes the assertion ?

What word makes the assertion in sentence No. 2 ? In sentence No. 3 ? In sentence No. 4 ?

If you were to strike out those words, what would become of the sentences ?

No assertion, affirmation, or statement, can be made without a verb.

How many words are necessary to form a sentence ?

If a sentence is composed of two words, what parts of speech must those words be ?

What are verbs ?

A. Words which assert something.

Compose sentences containing the following verbs : *read, forget, raise, deliver.*



# CHAPTER III.

## CLASSES OF NOUNS.

1. JOHN Howard was a philanthropist.
2. Boston is the capital of Massachusetts.
3. The Hudson is a beautiful river.

A **noun** is the name of something.

Of what is *John Howard* the name?

Of what is *Boston* the name?

Of what is *Massachusetts* the name?

Of what is *Hudson* the name?

Those four words are names of individual things. Names of individual things are *individual* or *particular* terms; when spoken of as nouns, they are called **proper nouns**. *Proper*, when thus used, means *belonging to an individual*.

A proper noun is the name of an individual person or thing.

What is *river* the name of?

Is it the name of any particular stream?

What are all streams of a certain size called?

*River*, then, is a word applied to a great many objects of the same kind—to a class of objects. Names of classes of objects are general terms; when spoken of as nouns, they are called **common nouns**.

What two kinds of terms have we considered?

What kind of nouns are particular terms?

What kind of nouns are general terms?

What difference between an individual, a particular term, and a proper noun?

What difference between a general term and a common noun?

Compose a sentence having a proper noun for a subject.

Compose a sentence having a common noun for a subject.



1. Congress will adjourn soon.
2. The army is disbanded.
3. The Society for the Promotion of Agriculture is flourishing.

What is *Congress* the name of?

Can the term be applied to one man?

How many persons does it take to make a Congress?

What is *army* the name of?

Does it take more than one soldier to make an army?

What is *society* the name of?

The words *Congress*, *army*, *society*, imply a collection of individuals. These words are called **collective nouns**.

He had a flock of sheep and a swarm of bees;—what kind of noun is *flock*? *swarm*?

1. Honesty is respected.
2. The sun exceeds the moon in brightness.
3. Benevolence is approved by all.

Did you ever see *honesty*?

What did it look like?

You have seen honest men: to what did their honesty belong—their hair or their conduct?

There is no such thing as honesty apart from conduct. When you say you have seen honesty, you mean that you have seen honest conduct—honest actions.

Is there any such thing as *brightness* apart from bright objects?

Is there any such thing as *benevolence*, apart from the actions of moral beings?

*Honesty*, *brightness*, and *benevolence*, are qualities considered apart from the objects to which they belong.

When we thus, in thought, separate qualities from their objects, and give those qualities names, those names are called **abstract nouns**.



What is an abstract noun ?

What is a common noun ?

What is a proper noun ?

What is a collective noun ?

What is a verbal noun ?

A. When some part or form of a verb is used as a noun, it is called a **verbal noun**.

Classes more or less numerous may be formed of nouns by putting together those which resemble one another in certain particulars.

---

## CHAPTER IV.

### *ARTICLE AND ADJECTIVE.*

1. A boy is climbing the apple tree.

2. The boy has gone home.

3. A year is a long period of time.

4. An hour is a short period of time.

5. An earnest man is generally a successful man.

6. A high hill is before us.

When do we say *a boy* ? and when do we say *the boy* ?

A. We say *a boy* when no particular boy is meant. We say *the boy* when some particular boy is meant.

Wherein do the words *a year* express a different idea from the words *the year* ?

*A* and *the* are called **articles**. *A* is called the **indefinite article** ; *the* is called the **definite article**. Can you tell why they are so called ?

*An* is used instead of *a*, before words beginning with a vowel or a silent *h*.



Name the vowel letters.

Why is *an* used in sentences No. 4 and 5?

Would it be correct to say *a* eagle? Why not?

Would it be correct to say *an* high hill? Why not?

Compose sentences containing the indefinite article with the nouns *camp*, *city*, *harbor*.

Compose sentences containing the definite article with the same nouns.

Some grammarians call *a* and *the* adjectives. It is of little consequence what they are called, provided they are used correctly.

1. The good boy obeys his parents.
2. A strong wind is blowing.
3. The high mountain can be seen from a great distance.

4. A beautiful flower gives pleasure.

What is the subject, and what is the predicate of sentence No. 1?

What words compose the subject?

What words compose the predicate?

What part of speech is *the*?

What part of speech is *boy*?

What is the office of the word *good*? that is, what does it tell?

What is the subject and the predicate in sentence No. 2?

What words constitute the subject?

What part of speech is *a*?

What part of speech is *wind*?

What is the office of the word *strong*?

What is the subject and the predicate of sentence No. 3?

What words constitute the subject?

What part of speech is *mountain*?

What is the office of the word *high*?

What is the office of the word *beautiful* in sentence No. 4?



Did you ever see *a good* ?

Did you ever see *a high* ?

Are *good* and *high* names of things ?

What do they express ?

A. Facts pertaining to some things.

Did you ever see *a good boy* ?

Did you ever see *a high steeple* ?

Words of this kind are always used with nouns—are added to nouns, and are called **adjectives**.

What kind of words are called adjectives ?

Name all the adjectives in the subjects of sentences No. 1, 2, 3, 4.

Compose sentences having the adjectives *kind*, *avaricious*, *intelligent*, *noble*, *brilliant*, in the subject or in the predicate.

## CHAPTER V.

### COMPARISON OF ADJECTIVES.

SUPPOSE you are speaking of a *kind man*, and wish to speak of one who exceeds him in kindness. If you call the one *kind*, what will you call the other ?

What will you call one superior to both in kindness ?

Suppose there are three objects with different degrees of redness: you call one *red*; what will you call the one that is superior to it in redness ?

What will you call the one that is superior to both ?

Suppose there are three men with different degrees of wisdom: you call one *wise*; what will you call one superior to him in wisdom ?

What will you call one superior to both ?

These three different forms of an adjective are called **degrees of comparison**.



They are called the **positive**, the **comparative**, and the **superlative** degrees.

An adjective is said to be compared when these forms are named.

Make a rule for comparing adjectives after this manner.

Compose a sentence with the adjective *lovely* in the positive degree.

Compose a sentence having the adjective *fine* in the comparative degree.

Compose a sentence having the adjective *sweet* in the superlative degree.

You speak of a man as *righteous*, and you wish to speak of one superior to him in righteousness; what expression will you use?

You wish to speak of one as righteous in the highest degree; what expression will you use?

What would you call an object excelling another in beauty?

What would you call an object beautiful in the highest degree?

Compare *excellent*, *vicious*, *admirable*, *suitable*, *regular*, *elegant*.

Make a rule for comparing adjectives after this manner.

You speak of a *good man*. If you wish to speak of one superior to him in goodness, what word will you use?

Suppose you wish to speak of one superior to both in goodness; what word will you use?

In comparing *good*, do you follow either of the rules you have made?

There are a number of adjectives that are irregular in their comparison, that is, respecting which no rule can be made; such as,

Little,	Less,	Least.
Many,	More,	Most.
Bad,	Worse,	Worst.
Far,	Farther,	Farthest.



Some adjectives have no positive degree; such as,

<i>Pos.</i>	<i>Comp.</i>	<i>Super.</i>
_____	Upper,	Uppermost.
_____	Further,	Furthest.
_____	Nether,	Nethermost.

Some adjectives have neither the positive nor the superlative degree:

<i>Pos.</i>	<i>Comp.</i>	<i>Super.</i>
_____	Junior.	_____
_____	Senior.	_____
_____	Superior.	_____
_____	Inferior.	_____

Compose sentences containing these four adjectives.

1. The school has one teacher.
2. The class in arithmetic contains twelve boys.
3. Two hundred sheep were sold in market.
4. The first class will read Milton.
5. The fourth tree in the row is a Norway Pine.

What part of speech is *one*?

To what noun does it belong?

What part of speech is *twelve*?

To what noun does it belong?

What part of speech is *two hundred*?

To what noun does it belong?

The adjectives *one, two, three, four, etc.*, are called **numerals**.

What part of speech is *first*?

To what noun does it belong?

What part of speech is *fourth*?

To what noun does it belong?



The adjectives *first, second, third, fourth, etc.*, are called **ordinals**.

Adjectives may be divided into classes according to their meaning. It is not necessary to classify them in order to know their meaning and how to use them. The pupil should be required to name them from the office which they perform.

---

## CHAPTER VI.

### *NUMBER.*

WHEN you speak of more than one boy, what do you say?

When you speak of more than one barrel?

Of more than one house?

Of more than one farm?

Of more than one tree?

Of more than one book?

How does the form of a word thus used in speaking of more than one, differ from the form used in speaking of one?

The form used in speaking of one thing, is called the **singular**; the word used is said to be in the **singular number**.

The form used in speaking of more than one, is called the **plural**; the word used is said to be in the **plural number**.

How is the plural formed from the singular in the words *boy, barrel, house, farm, tree* and *book*?

The rule you have given applies to many nouns, but not to all.

What do you say when you speak of more than one fox?

Of more than one brush?

Of more than one box?

Of more than one match?



How is the plural formed from the singular in these, and in similar nouns?

What do you say when you speak of more than one wife?

Of more than one life?

Of more than one leaf?

Of more than one wolf?

How is the plural formed from the singular in these, and in similar nouns?

What do you say when you speak of more than one lily?

Of more than one cherry?

Of more than one berry?

Of more than one fancy?

How is the plural formed from the singular in these, and in similar nouns?

What do you say when you speak of more than one ox?

Of more than one man?

Of more than one woman?

Of more than one child?

Of more than one foot?

Can you give a rule for forming the plural of these nouns—one that will apply to them all?

There are some nouns which do not belong to a class, and for which no general rule can be given.

## CHAPTER VII.

### *NUMBER.—Continued.*

How many numbers has the English language?

What do you mean when you say that the English language has two numbers?

A. That certain words have one form when a single thing is spoken of, and another form when more than a single thing is spoken of.



Compose sentences having *gold, idleness, wisdom*, in the singular number.

Can you compose sentences having these words in the plural number? Why not?

Some nouns, then, are used only in the singular number.

Compose sentences containing the nouns *annals, archives, assets, tidings*.

In what number are these nouns?

What is the singular of each?

Some nouns are used only in the plural number.

Compose sentences having *deer, sheep, cannon*, in the plural.

Compose sentences having the same words in the singular.

Some nouns have the same form in both numbers.

1. He is skilful in making *indexes*.

2. He has not written the *indices* correctly.

What is the singular of these words?

It has two plural forms. When should the first be used?

A. When speaking of the contents of a book.

When should the second form be used?

A. When speaking of an algebraic process.

Some nouns have two plurals differing in signification.

1. He went with his *brothers*.

2. He went with his *brethren*.

What is the singular of these words?

When is *brothers* to be used?

A. When speaking of members of the same family.

When is *brethren* to be used?

A. When speaking of members of the same church or association.

Compose sentences having the compound words *son-in-law, court-martial, man-trap*, in the plural.

In these words, one part performs the office of an adject-



tive, and the other, of a noun. The part performing the office of the noun receives the plural form.

1. The Misses Brown are coming.

2. The Miss Browns are coming.

Which of these forms of expression is accurate?

4. Both are sanctioned by usage.

Many words adopted from foreign languages retain the plural of those languages.

Antithesis,	Antitheses.
Crisis,	Crises.
Hypothesis,	Hypotheses.
Parenthesis,	Parentheses.
Phasis,	Phases.
Phenomenon,	Phenomena.
Thesis,	Theses.
Alumnus,	Alumni.
Analysis,	Analyses.
Axis,	Axes.
Basis,	Bases.
Curriculum,	Curricula.
Effluvium,	Effluvia.
Ellipsis,	Ellipses.
Genus,	Genera.
Rostrum,	Rostra.
Stimulus,	Stimuli.

Some foreign words, in addition to their own plural form, have the regular English form.

Fulcrum,	Fulcra,	Fulcrums.
Formula,	Formulæ,	Formulas.
Herbarium,	Herbaria,	Herbariums.
Memorandum,	Memoranda,	Memorandums.



Some languages, the Greek and Hebrew, for example, have three numbers; viz., singular, dual, and plural. The dual form is used when two persons or things are spoken of.

From the facts to which attention has been called, it appears that the English language has many irregularities with respect to number. These are to be learned by observing the practice of good writers, and by referring to a good dictionary.

## CHAPTER VIII.

### CASE.

1. JAMES likes grapes.
2. Birds build nests.
3. Water allays thirst.
4. Sin causes death.

What is the subject of sentence No. 1?

What is the predicate?

What part of speech is *James*?

What part of speech is *likes*?

What part of speech is *grapes*?

*James* is the subject of the sentence, and is also the subject of the verb. You know that the principal word in the subject of a sentence is a noun; and that a noun, or a word used as a noun, is the subject of the verb in the sentence.

What is the verb in sentence No. 2?

What noun is the subject of that verb?

What is the verb in sentence No. 3?

What noun is the subject of that verb?

What is the verb in sentence No. 4?

What is the subject of *causes*?

A noun, when it is the subject of the verb, is said to be in the **nominative case**. In what case is *James*?



In what case is *birds*?

In what case is *water*?

In what case is *sin*?

What part of speech is *grapes*?

With what word in the sentence is it closely connected?

What is affirmed of *James*?

A. That he likes grapes.

What does the word *grapes* tell?

A. It tells what James likes.

The word *grapes* is the object of the verb *like*.

What part of speech is *nests*?

Of what verb is it the object?

What part of speech is *thirst*?

Of what verb is it the object?

What part of speech is *death*?

Of what verb is it the object?

When a noun is the object of a verb, it is said to be in the **objective case**.

In what case is *grapes*? *nests*? *thirst*? *death*?

Name the subject and the object of the verb in each of the sentences.

Name the nominative and the objective case in each sentence.

1. Washington conquered Cornwallis.
2. The general commands the army.
3. Lightning struck the tree.

In what case are the words *Washington*, *general*, and *lightning*? Why?

In what case are the words *Cornwallis*, *army*, and *tree*? Why?

When are nouns in the nominative case?

When are nouns in the objective case?

Have nouns the same forms in the nominative and in the objective case?



How, then, can you tell when a noun is in the nominative, and when it is in the objective case?

A. The meaning of the sentence will always show what is the subject, and what is the object of the verb.

Compose sentences having the following verbs with nouns in the nominative and in the objective case: *kill, save, defend, purchase.*

1. John's horse broke the carriage.
2. The king's palace is beautiful.
3. A child's hat fell overboard.
4. The farmer's corn is ripe.

What is the subject of the verb *broke*?

What case is *horse* in?

What part of speech is *John's*?

Is *John's* in the nominative case? Why not?

Is it in the objective case? Why not?

*John's* is a noun: it is neither in the nominative nor in the objective case. Whose was the horse?

Suppose instead of saying *John's horse*, you say *John horse*: would you convey the idea that the horse belonged to John?

By saying *John's horse*, you tell whose horse broke the carriage. *John's* is a noun in the **possessive case**, because it denotes possession.

What case is *king's* in? Why?

What case is *child's* in? Why?

What case is *farmer's* in? Why?

How does the possessive case differ in form from the nominative and the objective?

How many cases have nouns?

In what case is the subject of the verb?

In what case is the object of the verb?

In what case is the noun denoting possession?

Compose sentences having the following words in the possessive case: *bird, king, water, jewel.*



## CHAPTER IX.

*PERSONAL PRONOUNS.*

1. WILLIAM went to New York. He was much pleased with what he saw there.

2. Miss Mary is beautiful. She is much admired.

3. This stone is large. It is very heavy.

4. The people heard the news. They were greatly excited.

Tell what the words *he, she, it, we, and they*, are used instead of, in these sentences.

What part of speech are *William, Mary, stone, and people*?

The words *he, she, it*, are used in the place of nouns, and are called **pronouns**.

What are pronouns?

Can we do without pronouns?

Express the thought contained in each of these sentences, without using pronouns.

What advantage is there in using pronouns? A man is addressing a large audience, and says: "You are citizens of the United States." What would he have to do, in order to express that thought without using the pronoun *you*?

A. He would have to name all the citizens present.

*You* is used in the place of a great number of names. Pronouns thus enable us to practice a sort of short-hand speaking. They also enable us to avoid repeating too frequently the same word.

Of how many do you speak when you use the word *I*?

Of how many, when you use the words *thou* or *you, he, she, it*?

In what number are those words?

Of how many do you speak when you use the words *we, ye* or *you, they*?



Of what number are those words?  
 Of how many numbers are nouns?  
 Of how many numbers are pronouns?

1. I am a student.
2. A bear chased Albert, and caught Albert.
3. Mrs. Green saw Ellen, and called Ellen.
4. This is Joseph's coat.

What part of speech is *I*?

It is the subject of the verb *am*. In what case is it?

In what case is *Albert* after the verb *caught*?

What pronoun can you put in the place of *Albert*?

The sentence would then read, "A bear chased Albert, and caught him." *Him* is the object of the verb *caught*; what case is it in?

Put a pronoun in the place of *Ellen* after *called*.

What case is *her* in?

Suppose we say, "This is his coat," instead of saying "This is Joseph's coat;" *his* denotes possession. What case is it in?

How many cases have nouns?

How many cases have pronouns?

A noun is said to be declined, when the cases are given in both numbers.

	<i>Sing.</i>	<i>Plu.</i>		<i>Sing.</i>	<i>Plu.</i>
<i>Nom.</i>	King,	Kings,	<i>Nom.</i>	Boy,	Boys,
<i>Poss.</i>	King's,	Kings',	<i>Poss.</i>	Boy's,	Boys',
<i>Obj.</i>	King,	Kings.	<i>Obj.</i>	Boy,	Boys.

Personal pronouns are thus declined:

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	I,	We,
<i>Poss.</i>	My or Mine,	Our or Ours,
<i>Obj.</i>	Me.	Us.



	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	Thou,	Ye or You,
<i>Poss.</i>	Thy or Thine.	Your or Yours,
<i>Obj.</i>	Thee.	You.
<i>Nom.</i>	He,	They,
<i>Poss.</i>	His,	Their or Theirs,
<i>Obj.</i>	Him.	Them.
<i>Nom.</i>	She,	They,
<i>Poss.</i>	Her or Hers,	Their or Theirs,
<i>Obj.</i>	Her.	Them.
<i>Nom.</i>	It,	They,
<i>Poss.</i>	Its,	Their or Theirs,
<i>Obj.</i>	It.	Them.

You see that the different cases of the pronouns have different forms. Is this true with respect to nouns?

Compose a sentence having *I* in the possessive case, singular number.

Compose a sentence having *he* in the nominative case, plural.

Compose a sentence having *it* in the possessive case, plural.

1. I am reading a book.
2. Thou art, or you are a wise man.
3. He runs well.
4. We love our country.
5. Ye are Americans.
6. They will come home.

The person speaking is said to be the first person.

The person spoken to is said to be the second person.

The person spoken of is said to be the third person.

Name the persons of the pronouns in these sentences.

The pronouns *I*, *thou*, *he*, *she*, *it*, are called **personal pronouns**.



## CHAPTER X.

*RELATIVE PRONOUNS.*

1. THE man who first saw the fish, caught it.
2. The house which was built last year, is on fire.
3. The dog that worried the sheep, has been shot.

What man caught the fish ?

What does *who* refer to ?

Of what verb is *who* the subject ?

What case is it in ?

What does *which* refer to ?

Of what verb is it the subject ?

What case is it in ?

What does *that* refer to ?

What case is it in ? Why ?

Is it proper to say the man *which* saw ?

What should you say ?

*Who* refers to persons, and *which* to things.

Is it proper to say the man *that* built the house ?

What does *that* refer to ?

Is it proper to say the house *that* was built ?

What does *that* refer to ?

In one sentence it refers to a person, and in the other, to a thing.

*Who* refers to persons only.

*Which* refers to things only.

*That* refers to persons or to things.

What is a relative pronoun ?

A **relative pronoun** is a word used to represent a preceding noun or pronoun, and to connect with it a dependent sentence.



What is the antecedent of a relative pronoun?

A. It is the noun or pronoun to which the relative pronoun refers.

*Who* and *which* are declined thus:

<i>Nom.</i> Who,	<i>Nom.</i> Which,
<i>Poss.</i> Whose,	<i>Poss.</i> Whose,
<i>Obj.</i> Whom,	<i>Obj.</i> Which.

Compose three sentences having *who* in the nominative, the possessive, and the objective cases.

Compose three sentences having *which* in the nominative, the possessive, and the objective cases.

Compose two sentences having *that* in the nominative and the objective cases. Does the form of the pronoun differ in the nominative and in the objective case?

1. He foretold what would happen.

2. I asked him to tell me what he had done.

What word is the subject of the verb *would happen*?

What case is it in?

What is the subject of the verb *had done*?

What case is it in?

What is the object of the verb *had done*?

What case is it in?

Does it come before or after the verb?

Where do we usually find the object of a verb?

When you say, "man whom I love," the object of the verb *love* is placed before it.

The objective case of the relative pronoun is placed before the verb.

In what respects does the relative *what* differ from the relatives *who*, *which*, and *that*?

*Who*, *which*, and *that*, refer to some word going before, which is called the antecedent; *what* does not refer to any antecedent.



Express the thought contained in the sentence, "He gave me what I wanted," without using the word *what*.

He gave me the thing which I wanted.

1. Who is in the house?
2. Whom seek ye?
3. What is about to take place?
4. Which will you take?

When *who*, *which*, and *what*, are used in asking questions, they are called **interrogative pronouns**.

The words *whoever*, *whichever*, *whatever*, *whosoever*, *whichever*, and *whatsoever*, are called **compound relative pronouns**, and are used like *what* without antecedents.

The word *as* is sometimes used as a relative pronoun.

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## CHAPTER XI.

### GENDER.

1. A MAN drives the horses.
2. The woman teaches school.
3. The boy has apples.
4. A girl sweeps the room.
5. John is wise.
6. Mary is faithful.

Tell what is the subject, and what is the predicate of each of these sentences.

Tell what words each subject is composed of.

Tell what each predicate is composed of.

Tell what parts of speech each subject is composed of.

Tell what parts of speech each predicate is composed of.



All nouns denoting the male sex are said to be of the **masculine gender**.

What nouns in these sentences are masculine?

All nouns denoting the female sex are said to be of the **feminine gender**.

What nouns in these sentences are feminine?

1. Trees adorn a landscape.
2. Meteors give a transient light.
3. Education is a cause of national prosperity.

Tell what parts of speech the subjects and predicates of these sentences are composed of.

Are the nouns *trees*, *meteors*, and *education*, masculine or feminine?

Nouns which do not denote sex are neither masculine nor feminine. They are said to be of the **neuter gender**.

*Neuter* means *neither*. To say that a noun is of the neuter gender, is to say that it is neither masculine nor feminine—that it has no relation to sex.

Of what gender are the nouns *wood*, *hay*, *water*, *wheat*, *love*, and *hatred*?

Of what gender are the nouns *parent*, *child*, *teacher*, *singer*?

They may be either masculine or feminine. Words thus used are said to be of **common gender**. When a noun is said to be of the common gender, the meaning is that it may be either masculine or feminine, according as it is used.

How can you tell whether a noun is masculine, feminine or neuter?

A. From its meaning.

What nouns are masculine? Feminine? Neuter?

What distinction does gender mark?

What has it to do with things without sex?

What do you mean when you say that a noun is of the neuter gender? Of the common gender?



1. The sun moved on in his chariot of fire.
2. The moon shed her mellow light.
3. The ship went on her way.

Of what gender is the pronoun *his*?

What does it refer to?

Has the *sun* sex?

What gender is *her*?

What does it refer to?

Has the *moon* sex?

Would it be proper to say, "The sun rode in *her* chariot," and "The moon shed *his* beams?" Why not?

A. The usage of the best writers requires us to use the masculine pronoun in connection with some nouns, and the feminine pronoun in connection with other nouns.

No rule of universal application can be given in relation to the gender of pronouns referring to objects without sex. The example of good writers must be followed.

Masculine and feminine pronouns are sometimes used in reference to animals, from the masculine or feminine qualities they are supposed to possess. Thus we say, "The tiger seizes *his* prey," and "The ringdove seeks *her* nest."

<i>Masc.</i>	<i>Fem.</i>
Actor,	Actress.
Baron,	Baroness.
Deacon,	Deaconess.
Heir,	Heiress.
Host,	Hostess.
Preceptor,	Preceptress.
Patron,	Patroness.
Poet,	Poetess.
Priest,	Priestess.

In these words, how is the feminine distinguished from the masculine?



<i>Masc.</i>	<i>Fem.</i>
Man-servant,	Maid-servant.
Male child,	Female child.
Peacock,	Peahen.
Mankind,	Womankind.

How is the feminine distinguished from the masculine in each of these words?

A. By connecting another word with it.

<i>Masc.</i>	<i>Fem.</i>
Bachelor,	Maid.
Boy,	Girl.
Husband,	Wife.
Uncle,	Aunt.
Father,	Mother.
Master,	Mistress.
King,	Queen.
Earl,	Countess.
Stag,	Hind.

How is the feminine distinguished from the masculine in these words?

A. By different words.

There are then three ways of distinguishing gender; what are they?

A. 1. By difference of termination.

2. By different words.

3. By adding other words.

The English language differs widely as to gender, from the Latin and Greek languages. In those languages, the gender is determined, not by sex, but by the termination of the word. Thus, the Latin word for *sword* is masculine because it has the masculine termination, and the word for *table* is feminine because it has the feminine termination.

In those languages, adjectives and participles have mas-



culine, feminine, and neuter terminations. Thus, the adjective *good*, when joined to a masculine noun, has one form; when joined to a feminine noun, another form; and when joined to a neuter noun, another form. Hence, in those languages, the gender of a word must be known before it can be used correctly in connection with other words.

In the English language, gender is strictly the distinction of sex, and the different forms required are easily learned. In this respect, the English language is more simple and philosophical than the Latin and Greek.

## CHAPTER XII.

### *VERBS, TRANSITIVE AND INTRANSITIVE.*

1. BRUTUS stabbed Cæsar.
2. A cannon ball destroyed the ship.
3. The sun shines.
4. The water flows.
5. The eagle soars.

Name the subject and the predicate in each sentence.

Name the parts of speech in each sentence.

What is asserted in each sentence?

What word makes the assertion in each sentence?

In which sentences have the verbs objects?

You have, then, two kinds of verbs: what are they?

Verbs which have an object are called **transitive verbs**. Point out the transitive verbs in the sentences.

Verbs which do not have an object are called **intransitive verbs**. Point out the intransitive verbs.

What is a transitive verb?



What is an intransitive verb?

Compose sentences containing the verbs, *hear, smile, grow, deliver, repose.*

Point out the transitive and the intransitive verbs in the sentences composed.

1. The boy writes well.

2. The boys write well.

Of what number is the subject of sentence No. 1?

Of what number is the subject of sentence No. 2?

Why do you say *writes* in the first sentence, and *write* in the second?

A. The verb must be in the same number as its subject or its nominative case.

What parts of speech have number?

A. Nouns, pronouns, verbs, and some adjectives.

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## CHAPTER XIII.

### TENSES.

1. THE wind blows hard.

2. The fields are green.

3. Kindness makes friends.

4. Guilt causes fear.

Name the subject and the predicate in each sentence.

Name the parts of speech in each subject and predicate.

What time do the verbs in these sentences express; the present, the past, or the future?

Verbs that express the *present time* are said to be in the **present tense**.



Compose sentences having the verbs *live*, *declare*, *unfold*, and *imagine*, in the present tense.

1. The frost killed the corn.
2. The Germans conquered France.

What time do the verbs in these sentences express?

Verbs which express *past time* are said to be in the **past tense**.

Compose sentences having the verbs *yield*, *discover*, and *waylay*, in the past tense.

1. The sun will set soon.
2. He will return to-morrow.
2. I shall not fail to keep my promise.

What time do the verbs in these sentences express?

Compose sentences having the verbs *admire*, *reconstruct*, and *conceal*, in the **future tense**.

How many tenses have we mentioned? Name them.

Construct sentences having *ride*, *swim*, and *breathe*, in the present tense.

Construct sentences having *fail*, *conquer*, and *live*, in the past tense.

Construct sentences having *believe*, *chastise*, and *replenish*, in the future tense.

Suppose you, having previously dined, were asked to dinner, what would you say?

"I have dined."

Why not say "I dined."

When you say, "I have dined," you mean that you dined, not yesterday, but to-day. You speak of dining as a past act; but you have also a reference to the present time. Hence the form, "I have dined," is said to be in the **prior-present tense**.

Construct sentences having the verbs *hinder*, *unfold*, and *desert*, in the prior-present tense.



Suppose you are asked, "Why did you not dine when Stephen did?" and you reply, "I had dined," what time is expressed?

The form, "I had dined," expresses a past act as having been performed previous to another past act. Hence it is called the **prior-past tense**.

Construct sentences having the verbs *confess*, *help*, and *hear*, in the prior-past tense.

You say, "I shall have finished my task before night:" what two future events are mentioned?

The *finishing your task*, a future event, is mentioned as taking place before another future event, *the coming on of night*. Hence the form, "I shall have finished," is said to be in the **prior-future tense**.

Construct sentences having the verbs *control*, *decide*, and *teach*, in the prior-future tense.

How many tenses have been mentioned?

How many tenses to express present time?

How many to express past time?

How many to express future time?

What are tenses?

A. Tenses are forms of the verb denoting the time mentioned in the sentence.

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## CHAPTER XIV.

### MODE.

1. SAMUEL is in the meadow.
2. The orange is a tropical fruit.
3. The battle was fought on the plain.
4. This bridge will be strong for many years.



What is asserted of Samuel? Of the orange. Of the battle? Of the bridge?

These are direct assertions. When a verb makes a direct assertion, it is said to be in the **indicative mode**.

Construct sentences in the indicative, respecting *horses, books, trees, and mind*.

The term **mode** is from the Latin word *modus*. In grammar, it means *the manner in which a thing is said*.

1. He may go.
2. He can write.
3. Robert may have killed the bear.
4. The cattle might break down the fence.
5. The door must be locked.

These sentences contain assertions that it is possible or necessary that something be done: verbs thus used to express the fact that some things are possible or necessary, are said to be in the **potential mode**.

Construct sentences in the potential mode, respecting *honey, ambition, war, and industry*.

The potential mode has *four* tenses: viz., **present, prior-present, past, and prior-past**.

1. If I go, he will receive me.
2. Though he slay me, yet will I trust in him.
3. If I fall, I shall suffer pain.
4. If I were a man, I would be a soldier.

These sentences are made up of two parts, each part having a subject and a predicate. One part expresses a condition; and the other, a consequence.

Verbs used to express that which is conditional, are said to be in the **subjunctive mode**.

Verbs in the subjunctive mode differ in form from verbs



in the indicative mode in the present tense, and in the singular number only, except the verb *to be*, which differs in the present and past tenses.

*Indicative Present.*

I fall,

Thou fallest,

He falls.

*Subjunctive Present.*

If I fall,

If thou or you fall,

If he fall.

*Ind. Pres.*

I am,

We are,

Thou art,

You are,

He is,

They are.

*Sub. Pres.*

If I be,

If we be,

If you be,

If you be,

If he be,

If they be.

1. Go to the river.
2. Let them leave the room.
3. Obey your parents.

These sentences are commands. Verbs thus used to express command, are said to be in the **imperative mode**.

What is the subject of the verb *go*? Some one is spoken to. In what person is the one spoken to?

What is the personal pronoun of the second person?

The subject of *go*, then, is either *thou* or *you*; hence the verb is in the second person. The same may be said of *let* and *obey*.

Verbs in the imperative mode are found only in the **present tense** and the **second person**.

Can you give a command in the past tense?

Can you give a command in a future tense?

When you say, "Leave town to-morrow," do you not express future time?

If you leave out the word *to-morrow*, will the verb express future time?

Compose sentences having the verbs *rule*, *consider*, and *declare*, in the imperative mode.



1. I desire to read.
2. He is anxious to escape from his enemies.
3. He is said to have destroyed a large ship.
4. It ought not to be.

Verbs thus used with the preposition *to*, are said to be in the **infinitive mode**.\*

Verbs in the infinitive mode are used only in the present and the prior-present tenses.

Compose sentences having the verbs *cover*, *invite*, and *hear*, in the infinitive present; and the verbs *love*, *hate*, *honor*, in the infinitive prior-present.

How many tenses in the indicative mode?

How many in the potential?

How many in the subjunctive?

How many in the imperative?

How many in the infinitive?

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\* In another place, the attention of the pupil will be called to the fact that *to* is sometimes omitted in the infinitive.



## CHAPTER XV.

*ACTIVE AND PASSIVE VOICES.*

1. THE Gauls conquered Rome.
2. The Germans conquered France.
3. Rome was conquered by the Gauls.
4. France was conquered by the Germans.

Wherein do sentences No. 1 and 2 differ from sentences No. 3 and 4?

A. They differ in the mode of expressing the same facts.

What is the subject of sentence No. 1?

In this sentence, the subject, *Gauls*, is represented as acting or having acted. The Gauls conquered.

In the third sentence, the subject is represented as acted upon: Rome was conquered.

In sentence No. 2, the subject is represented as acting; and in sentence No. 4, the subject is represented as acted upon.

In sentences No. 1 and 2, the verbs are said to be in the active voice. When a verb represents its subject as acting, it is said to be in the **active voice**.

When a verb represents its subject as being acted upon, it is said to be in the **passive voice**.

The words *Active voice* and *Passive voice*, are used to express different forms of the verb.

Change into the passive voice;

1. The wind blew the tree down.
2. Exposure to cold destroyed his health.



Change into the active form,

1. The children were forsaken by the father.
2. The landscape was concealed from me by smoke.

Compose sentences having the verbs *resolve*, *sell*, and *poison*, in the active voice.

Compose sentences having the verbs *bind*, *recover*, and *gild*, in the passive voice.

## CHAPTER XVI.

### *VERBS REGULAR, IRREGULAR, AND DEFECTIVE.*

1. I LOVE flowers.
2. He studies Latin.
3. The dog follows his master.

What is the past tense of *love*?

What is the past tense of *studies*?

What is the past tense of *follows*?

What two letters are found at the end of the past tenses of these verbs?

Verbs that form the past tense in *ed* are called **regular verbs**.

What is the past tense of *line*?

The past tense of *gain*?

The past tense of *deliver*?

What kind of verbs are they?

What is the past tense of *run*? The past tense of *break*?  
of *drink*? of *grow*? of *know*?



These verbs do not have the past tense ending in *ed*. They are called **irregular verbs**.

What is the past tense of *bleed*? *bite*? *come*? *meet*? *sell*?  
*sleep*?

What kind of verbs are they?

What part of speech is *can*, in the sentence, "He can do it?"

What tense is it in?

What is the future tense of *can*?

Is it proper to say, "I shall can," or "I will can?"

Is it proper to say, "I have must?" or "I had could?"

*Can, must, shall*, and some other verbs, are not used in all the modes and tenses. Such verbs are called **defective verbs**.

## What are defective verbs ?

How many kinds of verbs have we considered in this chapter? Name them.

CHAPTER XVII.

CONJUGATION OF THE IRREGULAR  
VERB, "TO BE."

## INDICATIVE MODE.

PRESENT TENSE.

	<i>Singular Number.</i>	<i>Plural Number.</i>
<i>First Person.....</i>	I am,	We are,
<i>Second “ .....</i>	{ Thou art,	{ Ye are,
	{ You are,	{ You are,
<i>Third “ .....</i>	He is,	They are.

PRIOR-PRESENT TENSE.

- |    |                   |                  |
|----|-------------------|------------------|
| 1. | I have been,      | We have been,    |
| 2. | { Thou hast been, | { Ye have been,  |
|    | { You have been,  | { You have been, |
| 3. | He has been.      | They have been.  |



## PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I was,	We were,
2. { Thou wast,	{ Ye were,
{ You were,	{ You were,
3. He was.	They were.

## PRIOR-PAST TENSE.

1. I had been,	We had been,
2. { Thou hadst been,	{ Ye had been,
{ You had been,	{ You had been,
3. He had been.	They had been.

## FUTURE TENSE.

1. I shall be,	We shall be,
2. { Thou wilt be,	{ Ye will be,
{ You will be,	{ You will be,
3. He will be.	They will be.

## PRIOR-FUTURE TENSE.

1. I shall have been,	We shall have been,
2. { Thou wilt have been,	{ Ye will have been,
{ You will have been,	{ You will have been,
3. He will have been.	They will have been.

## POTENTIAL MODE.

## PRESENT TENSE.

1. I may be,	We may be,
2. { Thou mayst be,	{ Ye may be,
{ You may be,	{ You may be,
3. He may be.	They may be.

## PRIOR-PRESENT TENSE.

1. I may have been,	We may have been,
2. { Thou mayst have been,	{ Ye may have been,
{ You may have been,	{ You may have been,
3. He may have been.	They may have been.

## PAST TENSE.

1. I might be,	We might be,
2. { Thou mightst be,	{ Ye might be,
{ You might be,	{ You might be,
3. He might be.	They might be.



## PRIOR-PAST TENSE.

*Singular.*

1. I might have been,
2. { Thou mightst have been,
3. { You might have been,
3. He might have been.

*Plural.*

- We might have been,
- { Ye might have been,
- { You might have been,
- They might have been.

## SUBJUNCTIVE MODE.

## PRESENT TENSE.

- |                  |              |
|------------------|--------------|
| 1. If I be,      | If we be,    |
| 2. { If thou be, | { If ye be,  |
| 3. { If you be,  | { If you be, |
| 3. If he be.     | If they be.  |

## PAST TENSE.

- |                    |                |
|--------------------|----------------|
| 1. If I were,      | If we were,    |
| 2. { If thou wert, | { If ye were,  |
| 3. { If you were,  | { If you were, |
| 3. If he were.     | If they were.  |

## IMPERATIVE MODE.

## PRESENT TENSE.

- |                         |                                |
|-------------------------|--------------------------------|
| 2. { Be thou, <i>or</i> | { Be ye, <i>or</i> Do ye be,   |
| { Do thou be.           | { Be you, <i>or</i> Do you be. |

## INFINITIVE MODE.

PRESENT TENSE, ..... To be.

PRIOR-PRESENT TENSE, .... To have been.

## PARTICIPLES.

PRESENT, ..... *Being.*PAST, ..... *Been.*COMPOUND, ..... *Having been.*



## CHAPTER XVIII.

CONJUGATION OF AN IRREGULAR  
VERB.

ACTIVE VOICE.

PASSIVE VOICE.

## INDICATIVE MODE.

## PRESENT TENSE.

*Singular.*

- |    |                   |                      |
|----|-------------------|----------------------|
| 1. | I forsake,        | I am forsaken,       |
| 2. | { Thou forsakest, | { Thou art forsaken, |
|    | { You forsake,    | { You are forsaken,  |
| 3. | He forsakes.      | He is forsaken.      |

*Plural.*

- |    |                |                     |
|----|----------------|---------------------|
| 1. | We forsake,    | We are forsaken,    |
| 2. | { Ye forsake,  | { Ye are forsaken,  |
|    | { You forsake, | { You are forsaken, |
| 3. | They forsake.  | They are forsaken.  |

## PRIOR-PRESENT TENSE.

*Singular.*

- |    |                       |                            |
|----|-----------------------|----------------------------|
| 1. | I have forsaken,      | I have been forsaken,      |
| 2. | { Thou hast forsaken, | { Thou hast been forsaken, |
|    | { You have forsaken,  | { You have been forsaken,  |
| 3. | He has forsaken.      | He has been forsaken.      |

*Plural.*

- |    |                      |                           |
|----|----------------------|---------------------------|
| 1. | We have forsaken,    | We have been forsaken,    |
| 2. | { Ye have forsaken,  | { Ye have been forsaken,  |
|    | { You have forsaken, | { You have been forsaken, |
| 3. | They have forsaken.  | They have been forsaken.  |

## PAST TENSE.

*Singular.*

- |    |                   |                       |
|----|-------------------|-----------------------|
| 1. | I forsook,        | I was forsaken,       |
| 2. | { Thou forsookst, | { Thou wast forsaken, |
|    | { You forsook,    | { You were forsaken,  |
| 3. | He forsook.       | He was forsaken.      |



*Plural.*

- |    |                |                      |
|----|----------------|----------------------|
| 1. | We forsook,    | We were forsaken,    |
| 2. | { Ye forsook,  | { Ye were forsaken,  |
|    | { You forsook, | { You were forsaken, |
| 3. | They forsook.  | They were forsaken.  |

## PRIOR-PAST TENSE.

*Singular.*

- |    |                        |                             |
|----|------------------------|-----------------------------|
| 1. | I had forsaken,        | I had been forsaken,        |
| 2. | { Thou hadst forsaken, | { Thou hadst been forsaken, |
|    | { You had forsaken,    | { You had been forsaken,    |
| 3. | He had forsaken.       | He had been forsaken.       |

*Plural.*

- |    |                     |                          |
|----|---------------------|--------------------------|
| 1. | We had forsaken,    | We had been forsaken,    |
| 2. | { Ye had forsaken,  | { Ye had been forsaken,  |
|    | { You had forsaken, | { You had been forsaken, |
| 3. | They had forsaken.  | They had been forsaken.  |

## FUTURE TENSE.

*Singular.*

- |    |                      |                          |
|----|----------------------|--------------------------|
| 1. | I shall forsake,     | I shall be forsaken,     |
| 2. | { Thou wilt forsake, | { Thou wilt be forsaken, |
|    | { You will forsake,  | { You will be forsaken,  |
| 3. | He will forsake.     | He will be forsaken.     |

*Plural.*

- |    |                     |                         |
|----|---------------------|-------------------------|
| 1. | We shall forsake,   | We shall be forsaken,   |
| 2. | { Ye will forsake,  | { Ye will be forsaken,  |
|    | { You will forsake, | { You will be forsaken, |
| 3. | They will forsake.  | They will be forsaken.  |

## PRIOR-FUTURE TENSE.

*Singular.*

- |    |                            |                                 |
|----|----------------------------|---------------------------------|
| 1. | I shall have forsaken,     | I shall have been forsaken,     |
| 2. | { Thou wilt have forsaken, | { Thou wilt have been forsaken, |
|    | { You will have forsaken,  | { You will have been forsaken,  |
| 3. | He will have forsaken.     | He will have been forsaken.     |

*Plural.*

- |    |                           |                                |
|----|---------------------------|--------------------------------|
| 1. | We shall have forsaken,   | We shall have been forsaken,   |
| 2. | { Ye will have forsaken,  | { Ye will have been forsaken,  |
|    | { You will have forsaken, | { You will have been forsaken, |
| 3. | They will have forsaken.  | They will have been forsaken.  |



## POTENTIAL MODE.

## PRESENT TENSE.

*Singular.*

- |    |                       |                           |
|----|-----------------------|---------------------------|
| 1. | I may forsake,        | I may be forsaken,        |
| 2. | { Thou mayst forsake, | { Thou mayst be forsaken, |
|    | { You may forsake,    | { You may be forsaken,    |
| 3. | He may forsake.       | He may be forsaken.       |

*Plural.*

- |    |                    |                        |
|----|--------------------|------------------------|
| 1. | We may forsake,    | We may be forsaken,    |
| 2. | { Ye may forsake,  | { Ye may be forsaken,  |
|    | { You may forsake, | { You may be forsaken, |
| 3. | They may forsake.  | They may be forsaken.  |

## PRIOR-PRESENT TENSE.

*Singular.*

- |    |                          |                               |
|----|--------------------------|-------------------------------|
| 1. | I may have forsaken,     | I may have been forsaken,     |
| 2. | { Thou mayst have for-   | { Thou mayst have been for-   |
|    | saken,                   | saken,                        |
|    | { You may have forsaken, | { You may have been forsaken, |
| 3. | He may have forsaken.    | He may have been forsaken.    |

*Plural.*

- |    |                          |                               |
|----|--------------------------|-------------------------------|
| 1. | We may have forsaken,    | We may have been forsaken.    |
| 2. | { Ye may have forsaken,  | { Ye may have been forsaken,  |
|    | { You may have forsaken, | { You may have been forsaken, |
| 3. | They may have forsaken.  | They may have been forsaken.  |

## PAST TENSE.

*Singular.*

- |    |                         |                             |
|----|-------------------------|-----------------------------|
| 1. | I might forsake,        | I might be forsaken,        |
| 2. | { Thou mightst forsake, | { Thou mightst be forsaken, |
|    | { You might forsake,    | { You might be forsaken,    |
| 3. | He might forsake.       | He might be forsaken.       |

*Plural.*

- |    |                      |                          |
|----|----------------------|--------------------------|
| 1. | We might forsake,    | We might be forsaken,    |
| 2. | { Ye might forsake,  | { Ye might be forsaken,  |
|    | { You might forsake, | { You might be forsaken, |
| 3. | They might forsake.  | They might be forsaken.  |



## PRIOR-PAST TENSE.

*Singular.*

- |    |                                    |   |
|----|------------------------------------|---|
| 1. | I might have forsaken,             | I might have been forsaken,             |
| 2. | { Thou mightst have for-<br>saken, | { Thou mightst have been for-<br>saken, |
|    | { You might have for-<br>saken,    | { You might have been for-<br>saken,    |
| 3. | He might have forsaken.            | He might have been forsaken.            |

*Plural.*

- |    |                                  |                                       |
|----|----------------------------------|---------------------------------------|
| 1. | We might have forsaken,          | We might have been forsaken,          |
| 2. | { Ye might have forsaken,        | { Ye might have been forsaken,        |
|    | { You might have for-<br>saken,  | { You might have been for-<br>saken,  |
| 3. | { They might have for-<br>saken. | { They might have been for-<br>saken. |

## SUBJUNCTIVE MODE.

## PRESENT TENSE.

*Singular.*

- |    |                    |                        |
|----|--------------------|------------------------|
| 1. | If I forsake,      | If I be forsaken,      |
| 2. | { If thou forsake, | { If thou be forsaken, |
|    | { If you forsake,  | { If you be forsaken,  |
| 3. | If he forsake.     | If he be forsaken.     |

*Plural.*

- |    |                   |                       |
|----|-------------------|-----------------------|
| 1. | If we forsake,    | If we be forsaken,    |
| 2. | { If ye forsake,  | { If ye be forsaken,  |
|    | { If you forsake, | { If you be forsaken, |
| 3. | If they forsake.  | If they be forsaken.  |

## PAST TENSE.

*Singular.*

- |    |                    |                          |
|----|--------------------|--------------------------|
| 1. | If I forsook,      | If I were forsaken,      |
| 2. | { If thou forsook, | { If thou wert forsaken, |
|    | { If you forsook,  | { If you were forsaken,  |
| 3. | If he forsook.     | If he were forsaken.     |

*Plural.*

- |    |                   |                         |
|----|-------------------|-------------------------|
| 1. | If we forsook,    | If we were forsaken,    |
| 2. | { If ye forsook,  | { If ye were forsaken,  |
|    | { If you forsook, | { If you were forsaken, |
| 3. | If they forsook.  | If they were forsaken.  |



## IMPERATIVE MODE.

## PRESENT TENSE.

*Singular.*

- |    |                           |                               |
|----|---------------------------|-------------------------------|
| 2. | { Forsake thou, <i>or</i> | { Be thou forsaken, <i>or</i> |
|    | { Do thou forsake.        | { Do thou be forsaken.        |

*Plural.*

- |    |                         |                             |
|----|-------------------------|-----------------------------|
| 2. | { Forsake ye, <i>or</i> | { Be ye forsaken, <i>or</i> |
|    | { Do ye forsake.        | { Do ye be forsaken.        |

## INFINITIVE MODE.

## PRESENT TENSE.

To forsake.	To be forsaken.
-------------	-----------------

## PRIOR-PRESENT TENSE.

To have forsaken.	To have been forsaken.
-------------------	------------------------

## PARTICIPLES.

## PRESENT.

Forsaking.	Being forsaken.
------------	-----------------

## PAST.

Having forsaken.	Having been forsaken.
------------------	-----------------------

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## CHAPTER XIX.

*LIST OF IRREGULAR VERBS.*

SOME of the following verbs are both regular and irregular. Such are marked R.

<i>Present.</i>	<i>Past.</i>	<i>Perf. participle.</i>
Abide	abode	abode
Am	was	been
Arise	arose	arisen
Awake	awoke R	awaked
Bake	baked	baken R
Bear, <i>to bring forth</i>	bare or bore	borne
Bear, <i>to carry</i>	bore or bare	borne
Beat	beat	beaten or beat
Begin	began	begun
Bend	bent R	bent R
Bereave	bereft R	bereft
Beseech	besought	besought
Bid	bade, bid	bidden
Bind	bound	bound
Bite	bit	bitten, bit
Bleed	bled	bled
Blow	blew	blown
Break	broke, brake	broken
Breed	bred	bred
Bring	brought	brought
Build	built R	built R
Burst	burst	burst
Buy	bought	bought
Cast	cast	cast
Catch	caught R	caught R
Chide	chid R	chidden, chid
Choose	chose	chosen
Cleave, <i>to adhere</i>	clave R	cleaved
Cleave, <i>to split</i>	clove or cleft	cloven or cleft
Cling	clung	clung
Clothe	clothed	clad R



<i>Present.</i>	<i>Past.</i>	<i>Perf. participle.</i>
Come	came	come
Cost	cost	cost
Crow	crew R	crowed
Creep	crept	crept
Cut	cut	cut
Dare, <i>to venture</i>	durst	dared
Dare, <i>to challenge</i> , R	dared	dared
Deal	dealt	dealt
Dig	dug R	dug R
Do	did	done
Draw	drew	drawn
Drive	drove	driven
Drink	drank	drunk, drank
Dwell	dwelt R	dwelt R
Eat	ate <i>or</i> eat	eaten
Fall	fell	fallen
Feed	fed	fed
Fight	fought	fought
Find	found	found
Flee	fled	fled
Fling	flung	flung
Fly	flew	flown
Forbear	forbore	forborne
Forget	forgot	forgotten, forgot
Forsake	forsook	forsaken
Freeze	froze	frozen
Get	gat <i>or</i> got	gotten <i>or</i> got
Gild	gilt R	gilt R
Gird	girt R	girt R
Give	gave	given
Go	went	gone
Grave	graved	graven
Grind	ground	ground
Grow	grew	grown
Have	had	had
Hang	hung R	hung R
Hear	heard	heard
Heave	hove R	hoven R
Hew	hewed	hewn R
Hide	hid	hidden, hid
Hit	hit	hit
Hold	held	held <i>or</i> holden
Hurt	hurt	hurt



<i>Present.</i>	<i>Past.</i>	<i>Perf. participle.</i>
Keep	kept	kept
Knit	knit R	knit R
Know	knew	known
Lade	laded	laden
Lay	laid	laid
Lead	led	led
Leave	left	left
Lend	lent	lent
Let	let	let
Lie, <i>to let down,</i>	lay	lain
Light	lighted <i>or</i> lit	lighted <i>or</i> lit
Load	loaded	laden R
Lose	lost	lost
Make	made	made
Mean	meant	meant
Meet	met	met
Mow	mowed	mown R
Pay	paid	paid
Put	put	put
Quit	quit R	quit R
Read	read	read
Rend	rent	rent
Rid	rid	rid
Ride	rode	rode, ridden
Ring	rang <i>or</i> rung	rung
Rise	rose	risen
Rive	rived	riven
Rot	rotted	rotten R
Run	ran	run
Saw	sawed	sawn R
Say	said	said
See	saw	seen
Seek	sought	sought
Sell	sold	sold
Send	sent	sent
Set	set	set
Shake	shook	shaken
Shape	shaped	shapen R
Shave	shaved	shaven R
Shear	shore R	shorn
Shed	shed	shed
Shine	shone R	shone R
Show	showed	shown



<i>Present.</i>	<i>Past.</i>	<i>Perf. participle.</i>
Shoe	shod	shod
Shoot	shot	shot
Shred	shred	shred
Shrink	shrank <i>or</i> shrunk	shrunk
Shut	shut	shut
Sing	sang <i>or</i> sung	sung
Sink	sank <i>or</i> sunk	sunk
Sit	sat	sat
Slay	slew	slain
Sleep	slept	slept
Slide	slid	slidden, slid
Sling	slang <i>or</i> slung	slung
Slink	slank <i>or</i> slunk	slunk
Slit	slit R	slit <i>or</i> slitted
Smite	smote	smitten
Sow	sowed	sown R
Speak	spoke <i>or</i> spake	spoken
Speed	sped	sped
Spend	spent	spent
Spill	spilt R	spilt R
Spin	spun	span
Spit	spat <i>or</i> spit	spit <i>or</i> spitten
Split	split R	split R
Spread	spread	spread
Spring	sprang <i>or</i> sprung	sprung
Stand	stood	stood
Steal	stole	stolen
Stick	stuck	stuck
Sting	stung	stung
Stride	strode <i>or</i> strid	stridden
Strike	struck	struck <i>or</i> stricken
String	strung	strung
Strive	strove	striven
Strew	strewed	strewed <i>or</i> strewn
Strow	strowed	strown <i>or</i> strowed
Swear	swore <i>or</i> sware	sworn
Sweat	swet R	swet R
Sweep	swept	swept
Swell	swelled	swollen R
Swim	swam <i>or</i> swum	swum
Swing	swung <i>or</i> swang	swung
Take	took	taken
Teach	taught	taught



<i>Present.</i>	<i>Past.</i>	<i>Perf. participle.</i>
Tear	tore or tare	torn
Tell	told	told
Think	thought	thought
Thrive	throve R	thriven R
Throw	threw	thrown
Thrust	thrust	thrust
Tread	trod	trodden
Wax	waxed	waxen R
Wear	wore	worn
Weave	wove	woven
Weep	wept	wept
Win	won	won
Wind	wound R	wound
Work	wrought R	wrought R
Wring	wrung R	wrung
Write	wrote	written



## CHAPTER XX.

## CONJUGATION OF A REGULAR VERB.

ACTIVE VOICE.

PASSIVE VOICE.

## INDICATIVE MODE.

## PRESENT TENSE.

*Singular.*

- |    |                |                   |
|----|----------------|-------------------|
| 1. | I love,        | I am loved,       |
| 2. | { Thou lovest, | { Thou art loved, |
|    | { You love,    | { You are loved,  |
| 3. | He loves.      | He is loved.      |

*Plural.*

- |    |             |                  |
|----|-------------|------------------|
| 1. | We love,    | We are loved,    |
| 2. | { Ye love,  | { Ye are loved,  |
|    | { You love, | { You are loved, |
| 3. | They love.  | They are loved.  |

## PRIOR-PRESENT TENSE.

*Singular.*

- |    |                    |                         |
|----|--------------------|-------------------------|
| 1. | I have loved,      | I have been loved,      |
| 2. | { Thou hast loved, | { Thou hast been loved, |
|    | { You have loved,  | { You have been loved,  |
| 3. | He has loved.      | He has been loved.      |

*Plural.*

- |    |                   |                        |
|----|-------------------|------------------------|
| 1. | We have loved,    | We have been loved,    |
| 2. | { Ye have loved,  | { Ye have been loved,  |
|    | { You have loved, | { You have been loved, |
| 3. | They have loved.  | They have been loved.  |

## PAST TENSE.

*Singular.*

- |    |                 |                    |
|----|-----------------|--------------------|
| 1. | I loved,        | I was loved,       |
| 2. | { Thou lovedst, | { Thou wast loved, |
|    | { You loved,    | { You were loved,  |
| 3. | He loved.       | He was loved.      |



*Plural.*

- |    |              |                   |
|----|--------------|-------------------|
| 1. | We loved,    | We were loved,    |
| 2. | { Ye loved,  | { Ye were loved,  |
|    | { You loved, | { You were loved, |
| 3. | They loved.  | They were loved.  |

## PRIOR-PAST TENSE.

*Singular.*

- |    |                     |                          |
|----|---------------------|--------------------------|
| 1. | I had loved,        | I had been loved,        |
| 2. | { Thou hadst loved, | { Thou hadst been loved, |
|    | { You had loved,    | { You had been loved,    |
| 3. | He had loved.       | He had been loved.       |

*Plural.*

- |    |                  |                       |
|----|------------------|-----------------------|
| 1. | We had loved,    | We had been loved,    |
| 2. | { Ye had loved,  | { Ye had been loved,  |
|    | { You had loved, | { You had been loved, |
| 3. | They had loved.  | They had been loved   |

## FUTURE TENSE.

*Singular.*

- |    |                   |                       |
|----|-------------------|-----------------------|
| 1. | I shall love,     | I shall be loved,     |
| 2. | { Thou wilt love, | { Thou wilt be loved, |
|    | { You will love,  | { You will be loved,  |
| 3. | He will love.     | He will be loved.     |

*Plural.*

- |    |                  |                      |
|----|------------------|----------------------|
| 1. | We shall love,   | We shall be loved,   |
| 2. | { Ye will love,  | { Ye will be loved,  |
|    | { You will love, | { You will be loved, |
| 3. | They will love.  | They will be loved.  |

## PRIOR-FUTURE TENSE.

*Singular.*

- |    |                         |                              |
|----|-------------------------|------------------------------|
| 1. | I shall have loved,     | I shall have been loved,     |
| 2. | { Thou wilt have loved, | { Thou wilt have been loved, |
|    | { You will have loved,  | { You will have been loved,  |
| 3. | He will have loved.     | He will have been loved.     |

*Plural.*

- |    |                        |                             |
|----|------------------------|-----------------------------|
| 1. | We shall have loved,   | We shall have been loved,   |
| 2. | { Ye will have loved,  | { Ye will have been loved,  |
|    | { You will have loved, | { You will have been loved, |
| 3. | They will have loved.  | They will have been loved.  |



## POTENTIAL MODE.

## PRESENT TENSE.

*Singular.*

- |    |                    |                        |
|----|--------------------|------------------------|
| 1. | I may love,        | I may be loved,        |
| 2. | { Thou mayst love, | { Thou mayst be loved, |
|    | { You may love,    | { You may be loved,    |
| 3. | He may love.       | He may be loved.       |

*Plural.*

- |    |                 |                     |
|----|-----------------|---------------------|
| 1. | We may love,    | We may be loved,    |
| 2. | { Ye may love,  | { Ye may be loved,  |
|    | { You may love, | { You may be loved, |
| 3. | They may love.  | They may be loved.  |

## PRIOR-PRESENT TENSE.

*Singular.*

- |    |                          |                               |
|----|--------------------------|-------------------------------|
| 1. | I may have loved,        | I may have been loved,        |
| 2. | { Thou mayst have loved, | { Thou mayst have been loved, |
|    | { You may have loved,    | { You may have been loved,    |
| 3. | He may have loved.       | He may have been loved.       |

*Plural.*

- |    |                       |                            |
|----|-----------------------|----------------------------|
| 1. | We may have loved,    | We may have been loved,    |
| 2. | { Ye may have loved,  | { Ye may have been loved,  |
|    | { You may have loved, | { You may have been loved, |
| 3. | They may have loved.  | They may have been loved.  |

## PAST TENSE.

*Singular.*

- |    |                      |                          |
|----|----------------------|--------------------------|
| 1. | I might love,        | I might be loved,        |
| 2. | { Thou mightst love, | { Thou mightst be loved, |
|    | { You might love,    | { You might be loved,    |
| 3. | He might love.       | He might be loved.       |

*Plural.*

- |    |                   |                       |
|----|-------------------|-----------------------|
| 1. | We might love,    | We might be loved,    |
| 2. | { Ye might love,  | { Ye might be loved,  |
|    | { You might love, | { You might be loved, |
| 3. | They might love.  | They might be loved.  |



## PRIOR-PAST TENSE.

*Singular.*

- |    |                            |                                 |
|----|----------------------------|---------------------------------|
| 1. | I might have loved,        | I might have been loved,        |
| 2. | { Thou mightst have loved, | { Thou mightst have been loved, |
|    | { You might have loved,    | { You might have been loved,    |
| 3. | He might have loved.       | He might have been loved.       |

*Plural.*

- |    |                         |                              |
|----|-------------------------|------------------------------|
| 1. | We might have loved,    | We might have been loved,    |
| 2. | { Ye might have loved,  | { Ye might have been loved,  |
|    | { You might have loved, | { You might have been loved, |
| 3. | They might have loved.  | They might have been loved.  |

## SUBJUNCTIVE MODE.

## PRESENT TENSE.

*Singular.*

- |    |                 |                     |
|----|-----------------|---------------------|
| 1. | If I love,      | If I be loved,      |
| 2. | { If thou love, | { If thou be loved, |
|    | { If you love,  | { If you be loved,  |
| 3. | If he love.     | If he be loved.     |

*Plural.*

- |    |                |                    |
|----|----------------|--------------------|
| 1. | If we love,    | If we be loved,    |
| 2. | { If ye love,  | { If ye be loved,  |
|    | { If you love, | { If you be loved, |
| 3. | If they love.  | If they be loved.  |

## PAST TENSE.

*Singular.*

- |    |                  |                       |
|----|------------------|-----------------------|
| 1. | If I loved,      | If I were loved,      |
| 2. | { If thou loved, | { If thou wert loved, |
|    | { If you loved,  | { If you were loved,  |
| 3. | If he loved.     | If he were loved.     |

*Plural.*

- |    |                 |                      |
|----|-----------------|----------------------|
| 1. | If we loved,    | If we were loved,    |
| 2. | { If ye loved,  | { If ye were loved,  |
|    | { If you loved, | { If you were loved, |
| 3. | If they loved.  | If they were loved.  |



## IMPERATIVE MODE.

## PRESENT TENSE.

*Singular.*

- |    |                        |                            |
|----|------------------------|----------------------------|
| 2. | { Love thou, <i>or</i> | { Be thou loved, <i>or</i> |
|    | { Do thou love.        | { Do thou be loved.        |

*Plural.*

- |    |                      |                          |
|----|----------------------|--------------------------|
| 2. | { Love ye, <i>or</i> | { Be ye loved, <i>or</i> |
|    | { Do ye love.        | { Do ye be loved.        |

## INFINITIVE MODE.

## PRESENT TENSE.

To love.

To be loved.

## PRIOR-PRESENT TENSE.

To have loved.

To have been loved.

## PARTICIPLES.

## PRESENT.

Loving.

Being loved.

## PRIOR-PRESENT.

Having loved.

Having been loved.

## PAST.

Loved.



## CHAPTER XXI.

CONJUGATION OF A VERB IN THE  
PROGRESSIVE FORM.

## INDICATIVE MODE.

## PRESENT TENSE.

*Singular.*

1. I am building,
2. { Thou art building,
- { You are building,
3. He is building.

*Plural.*

- We are building,
- { Ye are building,
- { You are building,
- They are building.

## PRIOR-PRESENT TENSE.

1. I have been building,      We have been building,
2. { Thou hast been building,    { Ye have been building,
- { You have been building,    { You have been building,
3. He has been building.      They have been building.

## PAST TENSE.

1. I was building,      We were building,
2. { Thou wast building,      { Ye were building,
- { You were building,      { You were building,
3. He was building.      They were building.

## PRIOR-PAST TENSE.

1. I had been building,      We had been building,
2. { Thou hadst been building,    { Ye had been building,
- { You had been building,    { You had been building,
3. He had been building.      They had been building.

## FUTURE TENSE.

1. I shall be building,      We shall be building,
2. { Thou wilt be building,      { Ye will be building,
- { You will be building,      { You will be building,
3. He will be building.      They will be building.



## PRIOR-FUTURE TENSE.

	<i>Singular.</i>	<i>Plural.</i>
1.	{ I shall have been build- ing,	{ We shall have been build- ing,
	{ Thou wilt have been build- ing,	{ Ye will have been build- ing.
2.	{ You will have been build- ing,	{ You will have been build- ing,
3.	{ He will have been build- ing.	{ They will have been build- ing.

## POTENTIAL MODE.

## PRESENT TENSE.

1.	I may be building,	We may be building,
2.	{ Thou mayst be building,	{ Ye may be building,
	{ You may be building,	{ You may be building,
3.	He may be building.	They may be building.

## PRIOR-PRESENT TENSE.

1.	I may have been building,	We may have been building,
	{ Thou mayst have been building	{ Ye may have been build- ing,
2.	{ You may have been build- ing,	{ You may have been build- ing,
3.	{ He may have been build- ing.	{ They may have been build- ing.

## PAST TENSE.

1.	I might be building,	We might be building,
2.	{ Thou mightst be building,	{ Ye might be building,
	{ You might be building,	{ You might be building,
3.	He might be building.	They might be building.

## PRIOR-PAST TENSE.

1.	{ I might have been build- ing,	{ We might have been build- ing,
	{ Thou mightst have been building,	{ Ye might have been build- ing,
2.	{ You might have been building,	{ You might have been build- ing,
3.	{ He might have been build- ing.	{ They might have been building.



# SUBJUNCTIVE MODE.

## PRESENT TENSE.

	<i>Singular.</i>	<i>Plural.</i>
1.	If I be building,	If we be building,
2.	{ If thou be building,	{ If ye be building,
	{ If you be building,	{ If you be building,
3.	If he be building.	If they be building.

## PAST TENSE.

1.	If I were building,	If we were building,
2.	{ If thou wert building,	{ If ye were building,
	{ If you were building,	{ If you were building,
3.	If he were building.	If they were building.

# IMPERATIVE MODE.

## PRESENT TENSE.

2.	{ Be thou building, <i>or</i>	{ Be ye building, <i>or</i>
	{ Do thou be building.	{ Do ye be building,
		{ Be you building, <i>or</i>
		{ Do you be building.

# INFINITIVE MODE.

PRESENT TENSE, ..... To be building.

PRIOR-PRESENT TENSE,. To have been building.

## PARTICIPLES.

PRESENT, ..... Being built.

PAST, ..... Been built.

COMPOUND, ..... Having been built.



## CHAPTER XXII.

*AUXILIARY VERBS.*

WHEREIN does the past tense of the verb *love*, differ from the present?

What is the prior-present tense of the verb *love*?

What words is it composed of?

What is the prior-past composed of?

How does the future tense of *love* differ from the present tense?

How does the prior-future differ from the prior-present?

What words besides *love* and *loved* are used in forming the different tenses of the indicative mode of the verb *love*?

A. The words *have*, *had*, and *shall* or *will* are used.

The prior-past and future tenses cannot be formed without the aid of those verbs; hence they are called **auxiliary** or **helping verbs**.

*Shall*, *will*, *may*, *can*, and *must*, are auxiliary verbs; and are used only in the present and past tenses.

The verbs *be*, *do*, and *have*, are used as auxiliary verbs; they are also used as independent verbs; that is, as *love*, *sell*, *build*, and other verbs are used.

Compose sentences containing the auxiliary verbs *may* and *can* in the present tense.

Compose sentences having *may* and *can* in the past tense.

Compose sentences having *do* and *have* as independent verbs.

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## CHAPTER XXIII.

## PARTICIPLES.

1. THE man, hearing a sound, tried to discover its cause.

2. Loving him dearly, she forgave him the debt.

3. The trooper wounded, fell from his horse.

4. Having learned his lesson, he was allowed to play.

The words *hearing*, *loving*, *wounded*, and *having learned*, are called **participles**. They are, as you have seen, forms of the verb. *Hearing* is a form of the verb *hear*; *loving*, of the verb *love*; *wounded*, of the verb *wound*, and *having learned*, of the verb *learn*.

In the sentence, "I hear a sound," of what word is sound the object?

What case is it in?

Of what is *sound* the object in sentence No. 1?

In what case is it?

You know that the object of a transitive verb is in the objective case. In what case is the object of a transitive participle?

How is the participle *hearing* formed from the verb *hear*?

What is the subject of *hearing*? Who was it that heard?

The participle *hearing* is said to belong to the noun *man*; and the participle *loving* is said to belong to the pronoun *she*.

What time is expressed by the words *hearing* and *loving*?

**Present time**; hence they are called **present participles**.

What time is expressed by *wounded*, in sentence No. 3?



*Wounded* is called the **past participle** because it expresses **past time**.

To what noun does it belong?

How is the past participle *wounded* formed from the verb *wound*?

Participles are sometimes used as adjectives, and sometimes as nouns.

What part of speech is *having*?

What part of speech is *learned*?

If *wounded* is a past participle of the verb *wound*, what is *learned*?

*Having learned* is thus a **compound participle**, composed of the present participle *having*, and the past participle *learned*.

What is the object of *having learned*?

In what case is *lesson*?

What does *having learned* belong to?

What is the present participle of the verbs *see*, *act*, *fight*?

What is the past participle of *hate*, *reward*, *call*?

Compose sentences having the compound participle of the verbs *contemplate*, *satisfy*, and *inquire*.

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## CHAPTER XXIV.

## ADVERBS.

1. HE rides well.
2. He reads extremely well.
3. The soldier fought very bravely.
4. The poem is exceedingly beautiful.

What is the predicate of sentence No. 1 ?

What part of speech is *rides* ?

What does the word *well* tell ?

What do the words *extremely well* tell ?

They increase the meaning of the verbs *rides* and *reads*. The first sentence asserts not only that he *rides*, but also that he *rides well*. The words *extremely well* tell how he reads: that is, *extremely well* increases the meaning of *reads*. Words which thus add to the meaning of verbs, are called **adverbs**.

They sometimes add to the meaning of other parts of speech. *Extremely well* taken together, adds to the meaning of *reads*; take *extremely* by itself, and what does it tell ?

It tells how well. It thus adds to the meaning of *well*. It is said to *modify* well. *Well* is an adverb. Hence we see that adverbs modify adverbs as well as verbs.

What does *very* modify in sentence No. 3 ?

What part of speech is *bravely* ?

What does *exceedingly* tell in sentence No. 4 ?

What part of speech is *beautiful* ?

Adverbs sometimes modify adjectives.



Compose a sentence with the adverb *brightly* modifying a verb.

Compose a sentence with the adverb *wonderfully* modifying an adjective.

Compose a sentence with the adverb *very* modifying an adverb.

1. The book is there.
2. The rain will cease soon.
3. The stars shine brightly.
4. He gave more than was wanted.

*There* tells where the book is. It is therefore said to be an **adverb of place**.

*Soon* tells when the rain will cease. It is an **adverb of time**.

*Brightly* tells how the stars shine. It is an **adverb of manner**.

*More* tells how much he gave. It is an **adverb of degree**.

Adverbs are thus divided into classes according to their meaning. The chief thing we need to know about them, is to know how to use them properly.

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## CHAPTER XXV.

## PREPOSITIONS.

1. HE went to New York.
2. They halted before the breastwork.
3. They set out after dinner.
4. They returned during the singing.

What is the predicate of sentence No. 1?

What part of speech is *New York*?

What does *to* do?

Tells where he went: it shows the connection between *went* and *New York*.

What does *before* in sentence No. 2, show the connection between?

It shows the connection between *halted* and *the breastwork*. *To* and *before* indicate *place*. They are said to show the connection or relation of place between *went* and *New York*, and *halted* and *breastwork*.

*After* shows the connection or relation of time between *set out* and *dinner*—tells when they set out.

*During* tells when they returned.

*Towards* tells the direction in which the fox ran.

Words which thus show the relation between words, are called **prepositions**.

The noun placed after a preposition is in the **objective case**.

What other part of speech is followed by the objective case?

In the sentence, "It is the farm of Mr. Jones," what does *of* do?

It expresses the relation between *farm* and *Mr. Jones*.



What relation is expressed by the preposition *of*?

The relation of possession.

Express the thought without using the preposition

Compose sentences containing the prepositions *at, from, within, opposite, across, except.*

## CHAPTER XXVI.

### CONJUNCTIONS.

1. THE rain and the frost destroyed the wheat.

2. He was a kind and honest man.

3. The farmer ploughs and sows.

What is the office of *and* in sentence No. 1? In sentence No. 2? In No. 3?

Words thus used in connecting words, are called **conjunctions**.

1. The flood came, and swept away the house.

2. He fought a battle, and gained a victory.

What does *and* connect in these sentences?

Conjunctions connect *parts of sentences* as well as words.

Conjunctions whose office is to add words and parts of sentences together, are called **copulatives**.

Compose sentences with the copulative conjunctions *also, likewise, moreover*.

1. He was a rich man ; *but* he did not always pay his debts.

2. He worked hard ; *yet* he did not get rich.

3. He was very weary ; *still* he kept at work.

What would be expected of a rich man with respect to his debts?



The assertion that he did not pay his debts is not in keeping with the statement that he was a rich man. Hence it is connected with the statement by the conjunction *but*, and not by the conjunction *and*.

What may be said of *yet*?

It introduces an assertion which we should not expect to follow the first part of the sentence.

What may be said of *still*?

Conjunctions thus connecting parts of sentences which are in some degree opposed to each other, are called **adversatives**.

Compose sentences having the adversative conjunctions, *nevertheless*, *notwithstanding*, *still*.

1. I will give him a present, because he deserves it.

2. I will do it, since you request it.

What does the word *because* connect?

What idea does it express?

What does *since* connect?

What idea does it express?

Conjunctions thus used to show that the thought of the second part of the sentence gives a reason for the first part, are called **causal conjunctions**.

1. If I arrive in time, I shall meet him.

2. Unless he is declared innocent, he will be sent to prison.

What idea is the conjunction *if* used to express?

*If* and *unless* render the first part of the sentence conditional. Conjunctions that are used to express condition, are called **conditional conjunctions**.

Compose sentences having the conditional conjunctions *provided* and *unless*.

Many classes of conjunctions may be made by noticing the offices which they perform.



## CHAPTER XXVII.

*INTERJECTIONS.*

1. O, DO not act so unwisely!
2. Alas! what sad consequences will follow.
3. Ah! you will one day regret your conduct.
4. There! you have set fire to the oil!

*O, alas, ah, there,* do not form any part of the subject or the predicate of a sentence. They are exclamations, or words thrown in by the speaker to express his feelings. They are called **interjections**.

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## CHAPTER XXVIII.

*ANALYSIS AND PARSING.*

1. THE ship carries sails.

Name the subject and the predicate.

What parts of speech is the subject composed of?

Why do you say *ship* is a noun?

When you say "nouns are names of things," do you mean only those things that have length, breadth, thickness, and weight?

Is *walking* a thing? What kind of thing is it?

It is an act.

What part of speech is it?

Is *thinking* a thing? What is it an act of?

Is *love* a thing? What kind of thing?

Is *industry* a thing?



Is *hope* a thing?

Is *prejudice* a thing?

Is *hardness* a thing?

When we say that nouns are names of things, we include under *things* every thing of which we can form an idea.

What case is *ship* in? Why?

What part of speech is *the*?

To what word is it joined?

To what part of speech is the article said to belong?

Why is *the* called the definite article?

What part of speech is the predicate composed of?

Name the present tense, first person singular, the past tense, and the present participle of that verb.

Is it a regular or irregular verb? Why?

Intransitive or transitive? Why?

Name its mode, tense, person, number.

Why is it in the singular number?

Why is it in the third person?

What is true respecting the nominative and the verb?

Is it correct to say, "The ship carry sails?" Why not?

What part of speech is *sails*? Why?

What is it the object of?

What case must it then be in?

In what case must the object of all transitive verbs be?

State the person, number, and case of *sails*, and tell why.

The traveller crossed the river in a boat.

Name the subject and the predicate.

Give the person, number, and case of *traveller*?

What part of speech is *crossed*?

Name the present and past tenses, and the present participle.

Transitive or intransitive? Why?

Regular or irregular? Why?

State mode, tense, number, person and agreement.

What part of speech is *river*?



State person, number and case. Why?

Why is *the* used before *river* instead of *a*?

A. Because some particular river is meant.

What part of speech is *in*?

What does it tell? What office does it perform in the sentence?

A. It tells how he crossed. It shows the connection or relation between *boat* and *crossed*. He crossed in a boat.

What part of speech is *a*?

To what noun does it belong?

Why is *a* used instead of *the*?

What part of speech is *boat*?

State person, number, and case.

In what case are all nouns after a preposition?

What do you do when you parse an article?

A. You tell what kind of article it is, and why; and what noun it belongs to.

What do you do when you parse a noun?

You tell what number, person, gender, and case it is in; and why.

What do you do when you parse a verb?

Tell whether it is transitive or intransitive, regular or irregular; tell the voice, mode, tense, number, person, and its subject with which it agrees.

A good man is beloved by his acquaintances.

What part of speech is *good*? What degree of comparison? Compare it. What noun does *a* belong to?

Parse *man*. In what voice is *is beloved*? What mode and tense? What is the present tense of the passive voice made up of?

What part of speech is *by*?

What is its office?

It shows the connection or relation of "his acquaintances," with the preceding part of the sentence.

What part of speech is *his*?



What noun is it used in the place of?

Express the thought of the sentence without using the pronoun.

Decline *he*.

What case is *his* in? On what word does it depend?

What relation does it express?

Parse *acquaintances*.

What do you do when you parse an adjective?

What do you do when you parse a preposition?

What do you do when you parse a pronoun?

The house and garden were sold for three thousand dollars.

What part of speech is *house*?

Of what verb is it the subject?

But *were sold* is in the plural number.

What is the subject of *were sold*?

It then has two words for its subject; and those taken together, make a plural verb necessary.

What part of speech is *and*?

What is the office of conjunctions?

What does *and* connect?

Is it proper to say, "John, Thomas, and Robert are in the house?"

Compose a sentence which shall express the thought without using the plural form of the verb.

What part of speech is *for*?

What words does it show the relation between?

What part of speech is *three thousand*?

What kind of adjective? What does it belong to?

In what case is *dollars*?

I heard him calling his dog.

What part of speech is *calling*?

What kind of participle?

From what verb?



Name the present and past tenses of the verb.

What word does *calling* belong to? What case is *his* in? Why? What case is *dog* in?

What case follows the participles of transitive verbs in the active voice?

Compose sentences having nouns in the objective case after the participles *loving*, *admonishing*, *killing* and *selling*.

What do you do when you parse a participle?

1. His hopeless condition distressed his friends.
2. Alas! his condition is hopeless.

What part of speech is *Alas*?

What feeling does it express?

Parse *hopeless* in sentence No. 1.

To what part of the sentence does *hopeless* belong—subject or predicate?

To what part does it belong in sentence No. 2?

When an adjective is found in the subject, you say it belongs to a noun: when it is found in the predicate, you state the fact, and tell what noun it refers to. You say that *hopeless* is an adjective used in the predicate, and referring to condition, or modifying the meaning of condition.

What parts of speech do adjectives limit the meaning of? They are used both in subjects and predicates.

1. He sings sweetly.
2. The wood is uncommonly hard.
3. He wrote very correctly.

What part of speech is *sweetly*?

What part of speech does it modify?

What part of speech does *uncommonly* modify?

What part of speech does *correctly* modify?

What part of speech does *very* modify?

What three parts of speech do adverbs modify?

What do you do when you parse an adverb?



1. one but a brave man could have done it.
2. He was a good man ; but sometimes he neglected duty.
3. Our strength is but weakness.

What part of speech is *but* in sentence No. 1? No. 2?  
No. 3?

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## CHAPTER XXIX.

### *PARSING.—Continued.*

1. WASHINGTON is called the Father of his country.
2. The writer was an officer in the army.
3. John Smith, the carpenter, made this desk.
4. The sea being smooth, we set sail.
5. The general having given the order, the troops made a charge.

What case is *Father* in?

What case is *officer* in?

Why are they not in the objective case?

You have examples then of verbs having the nominative case before them and after them.

To what word does *Father* refer?

To what word does *officer* refer?

Some verbs have the same case after them as before them, when both words refer to the same person or thing.

What is the subject of *made* in sentence No. 3?

What office does the word *carpenter* perform?

Strike out the words *John Smith*, and what is the subject of *made*?



Does *carpenter* mean something different from *John Smith*?

What case is *carpenter* in?

Nouns relating to the same person or thing are in the same case.

One mode of expressing the fact that they are in the same case is, "Nouns signifying the same thing are put by apposition in the same case."

What part of speech is *being*, in sentence No. 4?

What does *being* belong to?

What verb is *sea* the subject of?

Is *sea* the object of any verb?

Does it come after a preposition?

Is it in the objective case?

Is it in the possessive case?

What case is it in?

It is used in the nominative case with a participle. Grammarians say it is in the "Nominative Case Absolute."

What part of speech is *having given*, in sentence No. 5?

What case is *general* in?

Compose a sentence having a noun in the nominative case after the verb.

Compose a sentence having a noun in the nominative case in apposition with another noun.

Compose a sentence having a noun in the nominative absolute with a participle.

1. O ye martyrs to freedom!
2. He staid there two days.
3. Next year I shall go to college.
4. He sailed five hundred miles.

Who are addressed in phrase No. 1?

Is there any verb whose subject or object *martyrs* may be?

When a person or thing is addressed, it is said to be in the nominative independent.

In sentence No. 2, is *days* the object of the verb *staid*?



What do the words *two days* tell ?

A. They tell how long he staid.

Would it be correct to say, "He staid for two days?"

In what case would *days* be ?

In sentence No. 3, what do the words *next year* tell ?

A. They tell when he was going to college.

What do the words *five hundred miles* tell ?

A. They tell the distance he sailed.

Nouns denoting *time how long*, *time when*, and the *measure of distance*, are sometimes in the objective case without a preposition.

1. He asked John a question.
2. He taught William Greek.
3. The Postmaster gave me a letter.

What case is *John* in ?

What case is *question* in ?

What case is *William* in ?

What case is *Greek* in ?

What case is *me* in ?

What case is *letter* in ?

You may supply prepositions, and say, "He asked a question *of* John," and "Taught Greek *to* William," and "Gave a letter *to* me;" but verbs of *asking*, *teaching*, *giving*, and some others, are followed by two objectives—one relating to a person, and the other to a thing.

1. He loves to sing.
2. He required them to work for their bread.
3. I heard him sing a sweet song.
4. By his kindness, he made them love him.

What is the object of the verb *loves* ?

In what mode and tense is *to sing* ?

On what does it depend ?



What is the object of *required*, in sentence No. 2?

What does the infinitive *to work* depend upon?

What mode is *sing*, in sentence No. 3?

A. *Sing* is in the infinitive mode without the usual sign *to*.

Parse *love* in sentence No. 4.

A. *Love* is in the infinitive mode without the usual sign *to*, and depends upon *made*.

After some verbs, the sign *to* is omitted.

## CHAPTER XXX.

### *DIFFERENT OFFICES OF THE SAME WORD.*

1. THE heavens are above us.
2. I am from above.
3. Set your affection on things above.
4. The above remarks are true.

What part of speech is *above*, in sentence No. 1? No. 2?  
No. 3? No. 4?

In these sentences, how many different offices do you find the same word performing?

What do you mean by a word's performing different offices?

A. Having different meanings.

How do you determine what part of speech a word is?

1. He went after the cows.
2. He came after the battle was over.
3. The passage was inserted in after editions of the book.



What part of speech is *after* in sentence No. 1? No. 2?  
No. 3?

1. Horses like grass.
2. We shall not look upon his like again.
3. Like causes produce like effects.
4. The portrait is not like him.

What part of speech is *like* in sentence No. 1? No. 2?  
No. 3? No. 4?

1. The apple is round.
2. He gave him a round of beef.
3. He roamed round the world.
4. The world turns round.
5. Bacon speaks of worms that round themselves into balls.

What part of speech is *round* in sentence No. 1? No. 2?  
No. 3? No. 4? No. 5?

1. He leadeth me beside the still waters.
2. Unkind as he was, she still loved him.
3. I remonstrated with him; still he went on.
4. The worm of the still destroyed him.
5. He had power to still the waves

What part of speech is *still*, in sentence No. 1? No. 2?  
No. 3? No. 4? No. 5?

Compose a sentence having *above* as an adverb, and *after* as a preposition,

Compose a sentence having *like* as a verb, and *round* as an adjective.

Compose a sentence having *still* as a conjunction.



1. He is a reading man.
2. He was reading a book on philosophy.
3. Reading is a profitable exercise.
4. By reading the letter, he was informed of her coming.

Parse *reading*, in sentence No. 1. No. 2. No. 3. No. 4.

1. That a straight line is the shortest distance between two points, is a self-evident truth.

2. I see that you understand what I told you.

What is the subject of the verb *is*, before *self-evident*?

A. The part of the sentence which precedes it.

What office does that part of the sentence perform?

A part of a sentence, then, may be used as a noun in the nominative case.

What is the subject of *see*, in sentence No. 1?

What is the object of *see*?

A. The whole of the sentence following.

A part of a sentence may be used as a noun in the objective case.

What is the object of the verb *understand*?

Compose a sentence having a part of a sentence for the subject of the verb.

Compose a sentence having a part of a sentence for the object of the verb.

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## CHAPTER XXXI.

*PHRASES AND CLAUSES.*

1. THE road to the mountain is straight.
2. Study pursued with diligence, improves the mind.
3. Kenilworth with its ivy-covered ruins, is a short distance from Leamington.
4. The light on the hill was seen at a great distance.

What words can you leave out in sentence No. 1 without destroying the sentence? In No. 2? In No. 3? In No. 4?

Show how each sentence would read.

The words left out are **phrases**.

Point out the phrases in each sentence.

What does the phrase in sentence No. 1 tell? In No. 2? In No. 3? In No. 4?

How many words are needed to compose a phrase?

What is a phrase?

A. Two or more words grammatically connected, but not forming a proposition.

1. The man, who has an excessive love of money, cannot be a liberal man.
2. The prisoner, after he had kept silence for a long time, confessed his crime.
3. The torrent, as it came down from the hills, swept the house away.

What is the office of the words, "who has an excessive love of money?"



It describes the man spoken of.

What is the office of the words, "after he had kept silence for a long time?"

It tells when the prisoner confessed.

What is the office of the words, "as it came down from the hills?"

It tells where the torrent came from.

These words form **clauses**.

Wherein does a clause differ from a phrase?

A clause has a subject and a predicate—a phrase has not.

What is a clause?

A. A clause is a proposition forming a part of a sentence.

In analyzing a sentence, point out the phrases and clauses, and tell what office each performs. Phrases and clauses may receive names according to the office they perform.

Compose a sentence containing a phrase performing the office of an adjective.

Compose a sentence containing a phrase performing the office of an adverb.

Compose a sentence having a clause containing a relative pronoun.

Compose a sentence containing a clause performing the office of an adjective.

What are sentences made up of?

Words, phrases, and clauses.

What is a word?

What is a phrase?

What is a clause?

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## CHAPTER XXXII.

*SIMPLE, COMPOUND, AND COMPLEX SENTENCES.*

1. THE day dawns.
2. The heart is deceitful.
3. Intelligence commands respect.

The above are **simple sentences**; define a simple sentence.

A. A simple sentence is the expression of one thought.

Parse sentences No. 1, 2, 3.

1. The day dawned, and preparation was made for the battle.

2. The season was favorable, and very large crops were gathered.

3. He was idle while at school, and thus failed to make due preparation for his life-work.

The above are **compound sentences**; define a compound sentence.

A. A compound sentence is the expression of two or more connected but independent thoughts.

Make two simple sentences of sentences No. 1, 2, 3.

When should a simple sentence be used?

When should a compound sentence be used?

Parse sentences No. 1, 2, 3.

1. When Charles was disobedient, his mother punished him.



2. When I asked permission to go to the fair, my father said I might go, if I would be a good boy.

3. A wise man said, "When your prospects are discouraging, do not think that they will never be brighter."

What two thoughts are expressed in sentence No. 1?

A. The disobedience of Charles, and his punishment by his mother.

Suppose the sentence read thus: "Charles was disobedient and his mother punished him," what kind of a sentence would it be?

A. A compound sentence.

What does sentence No. 1 assert?

A. It asserts that his mother punished Charles when he was disobedient. One part of the sentence depends upon the other for its full meaning.

What is the main assertion in sentence No. 2?

"My father said I might go."

What does the first clause in the sentence tell?

A. It tells when my father said—

What is the office of the last clause?

A. It expresses the condition on which I had leave to go.

The sentence consists of three parts, each dependent upon the others for its full meaning.

What is the office of the first clause in sentence No. 3?

A. It affirms that a wise man said—

What is the office of the second clause?

A. It expresses a part of what the wise man said.

What is the office of the third clause?

A. It tells us not to think.

What is the office of the fourth clause?

A. It tells what we are not to think.



The sentence is composed of four clauses, each dependent on some other clause or clauses for its full meaning.

Sentences thus made up of parts depending one upon another, are called **complex sentences**.

Compose a simple sentence.

Compose a compound sentence.

Compose a complex sentence.

## CHAPTER XXXIII.

### PUNCTUATION.

“ON a gloomy evening in November, James Merrill, the son of Dr. Merrill, saw two men stealthily approaching his father’s office; and as their manner excited his suspicion, he resolved to watch them.”

The marks before *on*, and after *November*, *Merrill*, *Dr.*, *father*, *office*, *suspicion*, and *them*, are called **marks of punctuation**. They are placed between sentences and parts of sentences, to assist the reader to understand what is written or printed. The principal marks of punctuation are,

The Period,	.
The Comma,	,
The Semicolon,	;
The Colon,	:
The Interrogation,	?
The Exclamation,	!
The Dash,	—
The Parenthesis,	( )



The Brackets, [ ]  
 The Quotation Marks, “ ”  
 The Apostrophe, ’

1. Alfred and George have gone to school.
2. Dr. Wm. J. Cole, the brother of Capt. Cole, has gone to Mass. to spend the summer.
3. The Art of Teaching.
4. Turn to Chap. XII., and tell me when Charles I. was beheaded.

What mark of punctuation is placed after each of the foregoing sentences ?

In the second sentence, what do *Dr.*, *Wm.*, *J.*, *Capt.*, and *Mass.* stand for ?

Words shortened in this way, are said to be abbreviated.

What mark of punctuation do you find after each abbreviation ?

The third example is the title of a book : what mark is placed after it ?

What mark is placed after *XII.* and *I.* in the fourth sentence ?

From these sentences we may form a rule for the use of the period.

#### RULE.

*The period is used after a complete sentence which is not a question nor an exclamation ; after abbreviations ; after the title of a book or of any piece of composition, and after Roman numbers.*

1. Where are you going ?
2. I am going to town. Can I buy you any ribbons ? any laces ? anything for family use ?



3. Where now are the things that made youth so desirable?—the bright hopes? the warm feelings? the happy thoughts?

4. Where now are the bright hopes; the warm feelings; the happy thoughts; all things that made youth so desirable?

What are these sentences?

What mark of punctuation is placed after each question?

What is the difference between sentence No. 3 and No. 4?

A. In sentence No. 3, the clause containing the general term is placed first: in sentence No. 4, it is placed last.

How does the punctuation of these two sentences differ?

Why?

A. In the first, each fragmentary clause, being detached from the first clause, may be regarded as a separate sentence: the second is a single sentence.

From these sentences, form a rule for the use of the interrogation point.

#### RULE.

*The interrogation point is used after every direct question, however fragmentary.*

1. Joy! the victory is ours!
2. Help me, brother!
3. My daughter! O, my daughter!
4. Fie, fie, fie! Shame upon you!

These sentences are exclamatory: they express excitement or emotion. What mark of punctuation is used after them?

From these sentences, form a rule for the use of the exclamation point.

#### RULE.

*The exclamation point is used after an interjection, and after an exclamatory phrase or sentence.*



## CHAPTER XXXIV.

*PUNCTUATION.—Continued.*

1. EARLY on Monday morning, the small schoolmistress, having dressed herself in the plainest of gowns, took a gay picture-book in her hand, and walked briskly towards the cottage inhabited by Simon Gray, the brother of lame Bennie.

2. The cottage stood at the foot of the hill, and faced a field bright with dandelions.

3. As the schoolmistress neared the cottage, she looked up at the window of Bennie's room, half expecting to see his little thin face smiling at her.

4. She did not see it, however.

What kind of sentence is sentence No. 1?

What is its first member?

What is its second member?

What mark of punctuation separates the two members?

What kind of sentence is sentence No. 2?

What mark of punctuation separates its members?

What kind of sentence is sentence No. 3?

What is its principal clause?

What is its dependent clause?

What mark of punctuation separates the clauses?

What two parts form the principal clause of sentence No. 3? What separates them?

You find the comma used to separate the members of these sentences. What is one use of the comma?



What kind of sentence is sentence No. 4 ?

What word do you find set off by the comma ?

The word *however* is not necessary to the sentence. It is called a parenthetic expression.

What is the subject of sentence No. 1 ?

Of what verbs is *schoolmistress* the subject ?

What phrase do you find between the subject and the first verb ?

This phrase is called an **intermediate expression**.

What mark of punctuation is placed after it ?

What is another use of the comma ?

A. To separate from the rest of the sentence parenthetic and intermediate expressions.

In what case is *brother*, in sentence No. 1 ?

What words are closely connected with it ?

What mark of punctuation precedes the expression containing the noun in apposition ?

What is another use of the comma ?

A. To separate from the rest of the sentence expressions containing a noun in apposition.

What does the phrase, *early on Monday morning*, modify ?

When a clause or a phrase which modifies a verb is placed before the verb, it is said to be **transposed**. What can you say of the phrase, *early in the morning* ?

What mark of punctuation separates the transposed phrase from the rest of the sentence ?

For what, in the sentences given, do you find the comma used ?

A. To separate the members of a compound or a complex sentence ; and to separate from the rest of the sentence, parenthetic and intermediate expressions, expressions containing a noun in apposition, and transposed phrases and clauses.

1. No answer being given to her knock at the door, the schoolmistress tapped on the window.



After a moment, a keen-eyed, pale-faced woman looked out.

2. "Good morning, Mrs. Gray," said the schoolmistress. "I have come to see Bennie." The woman nodded, and left the window. In a moment, she opened the door, and said, "Come in, madam. Anybody that comes to see Bennie, is welcome."

3. When the schoolmistress entered the cottage, she felt as if all the sunshine and warmth and cheerfulness of nature had died. The room was close and dark. Scarcely a beam of light could penetrate the small and dirty windows.

What kind of sentence is the first sentence in paragraph No. 1?

What is the subject of the principal clause?

Of what verb is it the subject?

In what case is the word *answer*?

How is the expression containing the noun in the nominative absolute, separated from the rest of the sentence?

In what case is *Mrs. Gray*, in the second paragraph? In what case is *madam*?

How are these words separated from the rest of the sentence?

The sentences spoken by persons in a story are called **quotations**. What quotations do you find in the second paragraph?

What word is used before the last quotation?

How is the quotation related to the verb *said*?

A. It is the object of that verb. It is what the woman said.

What mark of punctuation is used after *said*?

What uses of the comma do you learn from the foregoing sentences?



4. We learn that the comma is used to separate from the rest of the sentence, an expression containing a noun in the nominative absolute, or in the nominative independent; and also a quotation preceded by a verb.

In the first paragraph, why is the comma used after the phrase, *after a moment*?

In the second paragraph, why is the comma used after *nodded*? after *door*?

In the third paragraph, why is the comma used after *cottage*?

What periods do you find in these paragraphs?

Give the rule for their use.

What marks precede and follow the quotations?

1. Everything was in disorder. A three-legged table, filled with rubbish, toppled against the wall. A rusty stove, two broken chairs, a dingy cupboard, an old washtub, and a dozen or two cracked dishes, completed the furniture.

2. "Bennie is in the garden," said the woman. "Perhaps you'd rather see him there than here." So saying, she opened a door, and showed the schoolmistress a small garden filled with pansies, pinks, lady-slippers, marigolds, and other common flowers.

What marks for punctuation do you find in the first and second sentences of paragraph No. 1?

In what case are *stove*, *chairs*, *cupboard*, *washtub*, and *dishes*?

Words used together in this way, are said to be in the **same construction**. What words in paragraph No. 2, are in the same construction?

How are the words separated?



What rule for the use of the comma can you form from these sentences?

This rule is not observed when conjunctions are used to unite the words of the series. In the sentence, "She felt as if all the sunlight and warmth and cheerfulness of nature had died," the comma is not used, because the words are connected by conjunctions.

Sometimes phrases and short sentences are used in the same construction. They are then separated one from another by the comma.

1. Under a willow-tree, whose light green leaves seemed to dance in the morning breeze, sat Bennie wrapped in a blanket that some one had given him.

2. The schoolmistress, who had not seen him for several weeks, was grieved at the change in his patient face.

3. But he smiled brightly, and threw up his hands in a way, that, joyful as it was, brought tears into her eyes. She went quickly forward, laid the book in his lap, and kissed his forehead.

4. Then she said, looking about her, "Your garden is very pleasant, Bennie. Who keeps it in order?" "Poor Tom," said Bennie, pointing to a house wretched beyond description, that stood not far away. "He lives there."

What relative clauses do you find in the first sentence?

A relative clause used to limit the meaning of a word, is said to be **restrictive**. Which of these relative clauses is restrictive? What word does it limit?

Point out the relative clause in the second paragraph.



Is it a restrictive clause? Why not?

Which relative clauses have a comma before them?

What rule for the use of the comma can you form from the first two paragraphs?

Point out the relative clauses in the third and fourth paragraphs.

What kind of relative clauses are they?

In the third paragraph, what is the antecedent of the word *that*?

In the fourth paragraph, what is the antecedent of the word *that*?

You see, that, in the third paragraph, the relative pronoun is followed by an intermediate expression; and that, in the fourth paragraph, several words are placed between the antecedent and the relative pronoun. In such cases, the relative clause, even when restrictive, is preceded by the comma.

Point out the other marks of punctuation in the foregoing sentences, and give the reasons for their use.

#### RULE.

*The comma is used to separate the members of a compound or a complex sentence, unless those members are short and closely connected: to separate from the rest of the sentence, parenthetic and intermediate expressions; a transposed phrase or clause; an expression containing a noun in the nominative absolute, or a noun in the nominative independent; an appositive noun with its adjuncts; a quotation preceded by a verb or a participle; a relative clause not restrictive; a restrictive relative clause, when words are placed between*



*the antecedent and the relative pronoun, or when the relative pronoun is immediately followed by a parenthetic or an intermediate expression. The comma is also used to separate a series of words or expressions in the same construction, and to mark the omission of a verb or a connective.*

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## CHAPTER XXXV.

### *PUNCTUATION.—Continued.*

1. BEFORE the schoolmistress could reply, a scratching on the fence was heard ; and, a moment afterwards, a boy somewhat older than Bennie, sprang over it.

2. He was a strange looking boy. His matted hair hung over his forehead ; his eyes were dark and wild ; his mouth worked nervously ; his face was very pale ; his torn garments were almost too ragged for a scarecrow.

3. Altogether he looked like one who had known all the ills of poverty ; who had been hungry and cold ; who had suffered from neglect or cruelty.

What is the first member of sentence No. 1 ?

Of what two parts is it composed ?



Why is the first part set off by the comma ?

What is the second member of sentence No. 1 ?

Why is the comma used before and after *a moment afterwards* ?

Why is the comma used after *Bennie* ?

A. The verb *was* is omitted, and the comma is used to mark the omission.

What mark of punctuation separates the principal members of sentence No. 1 ?

When the members of a sentence are so long as to be subdivided by the comma, they are separated from each other by the semicolon. Why is the semicolon used to separate the members of sentence No. 1 ?

What kind of sentence is the first sentence in paragraph No. 2 ?

What kind of sentence is the second ?

Of what is it composed ?

A. It is composed of several short sentences complete in themselves, but relating to the same thing.

What mark of punctuation separates them ?

What kind of sentence is sentence No. 3 ?

Point out the relative clauses in that sentence.

What is the antecedent of the relative pronouns ?

What mark of punctuation separates the relative clauses ?

How does sentence No. 3 differ from the preceding sentence ?

A. Its relative clauses are all dependent on the same clause. In the preceding sentence, the clauses are independent.

What rule for the use of the semicolon can you form from these sentences ?

A. The semicolon is used to separate sentences connected in meaning, but grammatically independent ; and to separate clauses of similar construction, having a common dependence on some clause.



1. But notwithstanding his forlorn condition, he was not yet entirely degraded; for his face lighted up when he saw Bennie, and his lips wore almost a smile.

2. There were three things on earth that the schoolmistress loved; sunlight, flowers, and children: and the more the last two needed the first, the more she loved them.

3. She saw, in the boy before her, a human plant sadly in need of sunlight; and she longed to take him out of the shade, and set him where he could thrive.

What is the first member of sentence No. 1?

What is the second member?

How are the two members related?

A. The first member is an assertion, and the second gives the reasons for it.

What mark of punctuation separates the members?

What is the first member of sentence No. 2?

In what case are *sunlight*, *flowers*, and *children*?

Why are these three words separated by the comma?

What mark of punctuation precedes them?

What is the second member of sentence No. 2?

Why is the colon used to separate the members of this sentence?

A. Because the semicolon is used in one of the members.

Why is the semicolon used in sentence No. 3?

Why is the phrase, *in the boy before her*, set off by the comma?

Why is the comma placed after *shade*?

Give a rule for the use of the semicolon.



## RULE.

*The semicolon is used to separate the members of a compound sentence, when those members are subdivided by the comma; to separate sentences connected in meaning, but without any grammatical dependence; to separate clauses of similar construction, having a common dependence on some other clause; to separate from a sentence an explanatory clause when this clause is introduced by a connecting word, and to separate a general term in apposition to several particulars, from the particulars.*

For what purpose is the colon used in sentence No. 2.?

1. She did not speak to him at first: she was too wise to do that. She opened the picture-book in Bennie's lap, thus displaying a bright picture; and waited to see what Tom would do.

2. He hesitated. Then he sidled up to Bennie; and, with a laugh, laid his dirty hand on the book. Then he looked at the schoolmistress and nodded. Acquaintance had begun. There is no knowing how long the little schoolmistress would have staid in that garden if the school-bell had not begun to ring.

3. When she went away, the faces of both boys were radiant; for she had promised to come again. These were her parting words: "Keep



up your courage, boys. There is no cloud so black that it has not the sunshine behind it."

Of how many members does the first sentence in paragraph No. 1 consist?

How are they related?

A. The second is explanatory of the first.

In a preceding sentence whose members are similarly related, the semicolon is used. What mark of punctuation is used in this sentence?

Why?

A. In this sentence, the connecting word *because* is omitted. Explanatory clauses not introduced by a conjunction, are preceded by the colon.

Why is the semicolon used in the second sentence of paragraph No. 1?

Point out the marks of punctuation in paragraph No. 2, and give the reason for the use of each?

Why is the semicolon used in the first sentence of paragraph No. 3?

What kind of sentence is the last sentence in paragraph No. 3?

What quotation do you find in it?

What word precedes the quotation?

What relation has the quotation to the rest of the sentence?

A. It is in apposition to *words*.

What mark of punctuation precedes it?

In how many ways have you found the colon used?

What is the first? the second? the third?

What mark of punctuation is placed before a quotation preceded by a verb or a participle?

What precedes a quotation in apposition to some other word in the sentence?

Give a rule for the use of the colon.



## RULE.

*The colon is used to separate the members of a sentence, when these members are subdivided by the semicolon ; to separate from the rest of the sentence, an explanatory clause not introduced by a connective ; and to separate from the rest of the sentence, a quotation which is in apposition to some preceding word in the sentence.*

1. How often have I told you that—

2. They walked soberly along the path, thinking of past joys and future—muffins.

3. You have heaped your favors upon one who has high birth, a handsome person, good talents, but—no principle.

4. Will you who have lived with her in close companionship, have seen her patience, her self-sacrifice, her devotion—will you turn from her now ?

5. They parted to meet at last in our common home—the grave.

What does the dash show in sentence No. 1 ?

A. That the sentence is not complete.

What does the dash show in sentence No. 2 ?

A. A sudden change in the sentiment.

Why is the dash used in sentence No. 3 ?

A. To make what is said, more emphatic.

In sentence No. 4 ?

A. To mark the repetition of the thought.



What is this repetition called ?

**A. Rhetorical repetition.** Sometimes it is called the **echo**.

Why is the dash used in sentence No. 5 ?

**A.** It is used to mark the explanatory expression.

### RULES.

*The dash is used to denote a suspension of the sense, an abrupt change of sentiment, an emphatic pause, or a rhetorical repetition. It is also sometimes used before an explanatory expression.*

*The marks of parenthesis and the brackets are used to separate from the rest of the sentence, something that has no necessary connection with it.*

*Quotation marks are used to inclose a quotation.*

## CHAPTER XXXVI.

### CAPITALS.

THE following words should begin with a capital letter :

The first word of every book, chapter or section ;

The first word of every sentence ;

The first word of a direct quotation ;

The first word of every line in poetry ;

Every name or title of the Deity ;

Every proper name ;

A word derived from a proper name ;

Every title of honor or office ;

Every important word in the title of any piece of composition ;



The name of a thing personified ;

The name of an important event.

The pronoun *I*, and the interjection *O*, should always be capitals.

The names of the days of the week, and the months of the year should begin with capitals.

The names of the seasons should not begin with capitals unless they are personified.

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## CHAPTER XXXVII.

### *MEANING OF WORDS.*

IN order to talk or to write, we need to know the meaning of words. Words have the meaning which is assigned to them by the usage of the best writers. The question to be asked about each word is, not what it ought to mean, but what it does mean.

The child learns the names of things around him by hearing them called by their names. He begins the study of words almost as soon as he begins to know.

When he begins to read, he often learns the meaning of a word from its place in a sentence. Suppose he has never seen or heard the word *mill*, and does not know its meaning. He meets with this sentence, "John put some corn in the mill, and it came out in the form of meal." If he knows the meaning of the other words in the sentence, he will infer that a mill is something that can reduce corn to meal. If he meets with the word in several similar sentences, he will be sure that he has a right idea of its meaning.

1. He solemnly affirmed that he was innocent.

2. The blacksmith changed his occupation and became a farmer.



3. The ice obstructed the passing of the ship through the water.

4. I took the precaution to bolt the door.

If you had never met with the word *affirm*, could you infer its meaning from sentence No. 1?

What is the meaning of *occupation*, as used in sentence No. 2?

What is the meaning of the verb *obstruct*, in sentence No. 3?

What is the meaning of *precaution*, in sentence No. 4?

You thus see that you can learn the meaning of many words from the sense required by the connection. The first time you meet with a word, you may not be quite sure you have inferred its true meaning. When you have met with it in several sentences, you may be absolutely sure that you know its meaning. In cases where you are not sure, you should refer to a good dictionary. Every student should own a good dictionary.

In reading, you should never pass over a word whose meaning you do not know. If you cannot infer the meaning from the context, you should refer to the dictionary.

A dictionary cannot give you all the information you need in regard to words. It gives you an idea of the meaning of a word by giving words of similar meaning—sometimes, but rarely, of exactly the same meaning.

Take, for example, the word *mount*. One definition given in the dictionary is "to rise." You would not say, "A man came into my room last evening, and I mounted and received him." You would say, "I rose and received him." It is proper to say, "I mounted to the top of the ladder."

You need to know more about the meaning of words than can be learned from a dictionary. You want a word for a particular sentence, and usually there is only one word that will do for that sentence. You want the word which will exactly express the idea—nothing more and nothing less.



Hence, you must know more than the general meaning of words. You must observe how words are used by the best writers. Whenever you read, you should be carrying on the study of words.

1. He made an unkind remark, and John repeated it.

2. He struck him, and repeated the blow.

What is the meaning of *repeated*, in sentence No. 1?  
No. 2?

1. Samuel recited his lesson.

2. William recited the incidents of his journey.

What is the meaning of *recited*, in sentence No. 1?  
No. 2?

Can you with propriety change *recited* to *told*, in sentence No. 2?

Can you make the same change in sentence No. 1?

1. He told him all that he had done.

2. Every word told on the decision of the case.

What difference in meaning between *told*, in sentences No. 1 and No. 2?

1. He heard the story, and reported it.

2. He reported Webster's speech.

State the difference in meaning of *reported*, in these sentences.

1. He asserted that John was there.

2. I will assert my rights.

State the difference in meaning of *assert*, in these sentences.



1. He rehearsed the whole matter to them.
2. The students who are to take part in the exhibition, will rehearse soon.

What is the meaning of *rehearse*, in sentence No. 1? In No. 2?

1. The heavens declare the glory of God.
2. I declare that I never said so.

State the meaning of *declare*, in sentence No. 1? In No. 2?

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## CHAPTER XXXVIII.

### *SYNONYMOUS WORDS.*

WORDS having the same meaning are called **synonymous words**. There are very few words that are really synonymous—that have exactly the same meaning. To write or speak well, the exact meaning of the word used should be known. Hence it is necessary to discriminate accurately between words which are, by careless persons, supposed to have the same signification.

1. The danger was great ; but his courage enabled him to meet it.

2. His bravery rendered him insensible to fear, as the enemy approached.

3. His intrepidity was so great, that the bravest gave him precedence.

4. In fearlessness, he was not surpassed by any one in the army.



5. His audacity led him into enterprises to which cool courage would not have prompted him.

6. He defended the accused with boldness; though, by so doing, he gave offence to the government.

7. He had the effrontery to come into Washington's presence, after he had been forbidden to do so.

8. His fortitude sustained him amid all his troubles.

9. He was censured for his temerity.

10. His heroism awakened universal admiration.

What are synonymous words?

Are there many such words?

What kind of man is a *courageous man*?

What difference between a *courageous man* and a *brave man*?

What difference between a *brave man* and an *intrepid man*?

What is a *fearless man*?

How does a *fearless man* differ from a *courageous man*?

What is a *man of audacity*?

What is a *bold man*?

How does a *bold man* differ from an *audacious man*?

Is a *man of effrontery* a *man of boldness*?

Of what kind of boldness?

What is a *man of fortitude*?

How does a *man of fortitude* differ from a *man of courage*?

What is the difference between *temerity* and *bravery*?

What is a *hero*?

Do you praise a man when you ascribe *courage* to him?  
*Bravery*? *Intrepidity*? *Fearlessness*? *Boldness*?



Do you praise a man when you ascribe *audacity* to him?  
*Effrontery*? *Temerity*?

Some words of the same general class are used in a good sense, and some in a bad sense. How are we to learn how to use them?

A. By following the example of good writers.

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## CHAPTER XXXIX.

### *THOUGHT ANALYSIS.*

GOD made man for a certain end. It is man's duty not to defeat that end. He should endeavor to be what God made him to be. God made him to be a man. He has, therefore, no right to be a brute. It is his duty to be a man. It is his duty to do everything in his power to realise the idea of a perfect manhood.

Man is composed of body and mind. They are mysteriously united, and exert a reciprocal influence on each other. A diseased body often enfeebles the action of the mind. A disordered mind often produces bodily disease. Both body and mind must be in a healthful condition; both must be properly developed in order to a perfect man.

A well developed body is of more consequence than is commonly supposed. The body is the instrument of the mind. If the instrument be



out of order, the skill of the agent may be lost, or will be of little use. This shows that they are in error, who regard the culture of the mind as obligatory, but the culture of the body as optional.

It is our duty to acquire a knowledge of the structure of our bodies; because this knowledge is necessary to an intelligent care of them.

Our bodily powers are developed by exercise. Activity and industry are necessary to the healthful growth of our bodies—necessary to the development of bodily strength. Hence, habits of inactivity and idleness are wrong.

What is the first sentence?

A. It is a *statement*—tells what God did.

What is the second sentence?

A. It is a *statement*—tells what man's duty is.

What is the third sentence?

A. It is a *statement* relating to duty.

What relation has it to the preceding sentence?

A. It explains the preceding sentence.

What is the next sentence?

A. It is a *statement*—tells what God made him to be.

What is the next sentence?

A. It is an *inference* from the statement that God made him to be a man.

What is the next sentence?

A. It is an *expansion* of the preceding sentence.

What is the next sentence?

A. It is a *statement*.

What is the next sentence?

A. It is an *additional statement*.



What is the next sentence?

A. It is an *illustration* of the reciprocal influence mentioned in the preceding sentence.

What is the next sentence?

A. It is a *statement*.

What is the next sentence?

A. It is a *statement*.

What is the relation of the next sentence to the preceding one?

A. It begins to give a *reason* for the preceding statement.

What is the next sentence?

A. It is a continuation of the *reason*.

What is the next sentence?

A. It is an *inference* drawn from the two preceding sentences.

## CHAPTER XL.

### COMPARISON OR SIMILE.

1. THY soul was like a star, and dwelt apart.

2. Some women are like winter apples—in their youth they are crabbed and sour; but, at the further end of life, they are full of softness and refreshment.

3. As the hart panteth after the water-brook, so panteth my soul after Thee, O God.

4. The hope of the ungodly is as dust which is blown away by the wind.

5. Man cometh up as a flower, and is cut down: he fleeth also as a shadow, and continueth not.



6. As our shadows follow us without effort on our part, so praise follows good deeds.

Sentence No. 1 was addressed to Milton. To what is his *soul* compared?

Why do you suppose Wordsworth said, "Milton's *soul* was like a *star*?"

Mention some things in which a *soul* can be said to resemble a *star*.

What comparison is found in sentence No. 2?

What is true of *winter apples* when they are first taken from the tree?

What is meant, when *women* are said to be *crabbed* and *sour*?

What is meant by "the *further end* of life?"

What is meant, when it is said of *women* that they are full of *softness* and *refreshment*?

What are *women* compared to?

State the two parts of the comparison?

What comparison in sentence No. 3?

What is the meaning of *panting*, in the first member of the sentence?

What is the meaning of *panting*, in the second member?

Is it used in its common meaning in this member?

When a word is used in its common or ordinary sense, it is said to be used **literally**; when it is used in a different sense, it is said to be used **figuratively**.

What comparison in sentence No. 4?

What is meant by the expression: "his hope is like dust blown away?"

Can the thought of the whole sentence be expressed without a comparison?

Why, then, is a comparison used?

How many comparisons in sentence No. 5?

What is the first?

What is the second?



What idea is the sentence intended to express?

Do the two clauses express different ideas?

What is said of *praise*, in sentence No. 6?

In what way does the comparison show that *praise* follows *good deeds*?

Give, in literal language, the thought contained in the sentence.

A. *Praise* follows, without effort on our part, our *good deeds*.

When is language literal?

When is it figurative?

When you wish to give one an idea of something that he has not seen, and you tell him it is like something he has seen; what is the object of the comparison?

A. To explain the meaning.

One object of comparisons is to explain the meaning of what is said or written—to enable the hearer or reader to understand it better.

When you say, "Her cheek is as white as a lily, or as red as a rose," do you use those comparisons to explain your meaning?

Your object is to present a beautiful image to the mind—to *adorn* rather than to *explain*.

For what two objects may comparisons be used?

A. To *explain* and to *adorn*.

Compose six sentences comparing something: 1. To a rose. 2. A thorny path. 3. The morning dew. 4. An apple-tree in blossom. 5. The snow. 6. A ship without a rudder.

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## CHAPTER XLI.

*COMPARISON OR SIMILE.—Continued.*

1. SOME men are like lilac bushes: they grow quick, but only for a short time: some are like locust-trees which grow all the season.

2. The human race resembles the foliage of a large forest. When the air is calm, we perceive single leaves falling here and there from the branches; when the tempest rages, thousands are precipitated in a moment.

3. As the dove will clasp its wing to its side, and cover and conceal the arrow that is preying on its vitals, so it is the nature of woman to hide from the world the pangs of wounded affection.

4. True friendship is like sound health: the value of it is seldom known till it is lost.

5. There are two ways in which the steam of machinery may find an outlet for its force. It may be employed in driving the machinery, and if so, it works silently; or it may escape, and that takes place with noise. There are two ways in which the spiritual energy of a man's soul may find vent. It may express itself in action silently, or in words noisily; but just as much force as is thrown into one mode of expression, is taken from the other.



6. Like the leaves of the forest when summer  
is green,

The host with their banners at sunset were  
seen ;

Like the leaves of the forest when autumn  
is flown,

The host on the morrow lay withered and  
strown.

What two comparisons in sentence No. 1 ?

Does the *growth* spoken of refer to *mind* or to *body* ?

State in literal language, the *thought* contained in the sentence.

A. Some minds grow *rapidly*, and soon get their growth.  
Other minds continue to grow *during* life.

What is meant by the *mind's* growing *rapidly* ?

Is the word *growth* as applied to *mind*, figurative or literal ?

When you say the *mind* grows, you mean that it increases  
in *strength* and *excellence*.

What is the *human race* compared to, in sentence No. 2 ?

What are the two points of comparison ?

What truth is expressed in those figurative expressions ?

A. Sometimes we see *individual men* die, and at other times  
we see *large numbers* die at the same time.

What does the *calm air* represent ?

A. *Ordinary* times.

The *tempest* represents ?

A. Times of *pestilence* and *war*.

What advantage in expressing those truths figuratively ?

State the comparison in sentence No. 3 ?

What is the thing compared ?

What is it compared to ?

Should you not always state first the thing compared ?

What is the object of the comparison ? illustration or embellishment ?



What is the comparison in sentence No. 4?

What is the object of the comparison?

What is the comparison in sentence No. 5?

In what two ways may a man give vent to his *energy*?

Which method will be the *silent* one?

Which the *noisy* one?

In what two similar ways may the *force of steam* be expended?

What effect on the working power of the engine, will the *escape of steam* have?

What effect on the working power of the soul, will *spending one's time in boasting* have?

What practical lesson can be drawn from this figure?

The allusion in sentence No. 6 is to the *host of Sennacherib*.

What two comparisons does the sentence contain?

What idea is expressed in the first two lines?

What in the last two?

Why is the figurative preferable to the literal form of expression?

Can you compare a *church* to a *mountain*? Why not?

Can you compare a *good man* to a *rattlesnake*? Why not?

What must comparison be founded on—of what must it be the expression?

What must you do before you give expression to a *resemblance*?

What must you do in order to see *resemblances*?

The habit of perceiving *resemblances* between things is a very important habit. John Foster, a master of imagery, was always looking out for *resemblances*—for objects to illustrate or adorn some truth. The habit of noticing *resemblances* leads to the habit of noticing *analogies*.

There is a resemblance between *two trees in bloom*. There is an analogy between *youth* and *a tree in bloom*. There is an analogy between *a tree dead at the top*, and *a man whose mental powers have fallen into decay*.

Compose a sentence expressing an analogy suggested by



the sight of a willow bending before the storm, and resuming its position when the storm has passed.

Compose a sentence expressing an analogy suggested by seeing a man making careful preparation for a journey.

Compose a sentence expressing an analogy suggested by a falling meteor.

Compose a sentence expressing an analogy suggested by the sight of a lighthouse shedding its light on the dark water.

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## CHAPTER XLII.

### *METAPHOR.*

1. WE have been friends together,  
In sunshine and in shade.
2. She will not live long. Under the rose of  
apparent health, the worm is at its fatal work.
3. Many a shaft is aimed at the heart of re-  
ligion, through its ministers.
4. If the well-spring of love be dried up, there  
is nothing left worth living for.
5. Every moment, souls fitted by gracious dis-  
cipline in this vale; by the axe, and hammer, and  
furnace of trial, are carried away to their home  
above.
6. He was superior to temptation. There was  
in his bosom no tinder which Satan's sparks  
could kindle.



Is sentence No. 1 literal or figurative?

What part of it is figurative?

What is meant by being *friends* in *sunshine* and in *shade*?

A. Being *friends* in *prosperity* and in *adversity*.

What is *sunshine* put for?

What is *shade* put for?

Is there any resemblance between *sunshine* and *prosperity*?

A. There is a resemblance in their effects: both promote *cheerfulness*.

Words thus used to express a meaning in some respects similar to their literal meaning, are said to be used **metaphorically**.

What is the first clause of sentence No. 2?

A. It is a statement or assertion.

What does the second clause do?

A. It gives a reason for the assertion.

Is the reason expressed in literal, or in figurative language?

What is meant by the *rose of health*?

A. The appearance of health: a *red cheek*, for example.

What is meant by *the worm*?

A. Disease.

Give the sentence in literal language.

A. She will not live long; for though she appears to be well, she has a fatal disease.

What words are used metaphorically in the sentence?

What is the meaning of sentence No. 3?

A. Many have attacked Christianity through its ministers.

What is a *shaft*?

What does the word mean here?

What is the difference between *aiming a shaft at religion*, and *aiming it at the heart of religion*?

What does a man design to do when he *aims to put a ball into his neighbor's heart*?

What does a man design to do when he *aims a shaft at the heart of religion*?



May you with propriety say, "The shaft was rolled at the heart of religion?" Why not?

What words are used metaphorically in this sentence?

What is meant by the *well-spring of love*, in sentence No. 4?

A. *Capacity* for loving.

What is the metaphor in this sentence?

What is the *capacity for loving* compared to?

Is the comparison formally made?

What would the figure be called if the comparison were formally made?

A. A **simile**.

What is the statement made in sentence No. 5?

A. That, every moment, souls fitted on earth for heaven, are taken there.

What words in this sentence are used figuratively?

What is meant by *this vale*?

What is meant by the *axe, hammer, and furnace of trial*?

A. Different kinds of affliction.

What is meant by *home above*?

What is affirmed in the first member of sentence No. 5?

What is affirmed in the second member of the sentence?

Which member is figurative?

What is meant by *no tinder in his bosom*?

A. There was nothing in him for temptation to act upon.

What is meant by *Satan's sparks*?

When you say of a man that he is *like a bear*, what do you mean?

When you say of a man, he *is a bear*, what do you mean?

Both expressions have the same meaning. When you say a man is *like a bear*, you use a simile; when you say a man *is a bear*, you use a metaphor.

In a simile, the words are used in their literal sense. In a metaphor, they are not used in their literal sense.



## CHAPTER XLIII.

*METAPHOR.—Continued.*

1. A CASUAL thought may prove the key to open for us a new apartment in the palace of truth.

2. Everywhere in the political world, changes are taking place. Old foundations are breaking up: new edifices are rearing.

3. The wine of sacred truth does not yield itself without pressure.

4. Vain speculations often lead us into thickets where we gather no fruit.

5. Past is manhood's summer, the frosty months are here.

6. The earth might have been made without its carpet of verdure and its ceiling of blue.

Is the phrase, *a casual thought*, used literally or figuratively?

What words in sentence No. 1 are used figuratively?

What is meant by *a casual thought proving a key*?

What is meant by *a new apartment in the palace of truth*?

Suppose the sentence read, "May prove the key to open a new fountain in the palace of truth," what criticism could be made?

Express in literal language the meaning of the sentence.

What is meant by *changes taking place in the political world*?



A. Changes relating to the governments of the different nations.

What is meant by *old foundations breaking-up*?

What is meant by *new edifices rearing*?

Express in literal language, the meaning of the sentence.

What is meant by the *wine of sacred truth*, in sentence No. 3?

What is meant by *pressure*?

What figure is the *wine of sacred truth*?

Why is *truth* called *wine*? In what respect are they similar?

A. *Wine* refreshes the body, and *truth* the mind.

Suppose you say *sacred truth is like wine*, what figure is used?

You say *wine of sacred truth*: what figure?

Wherein does the simile differ from the metaphor?

Is there a resemblance in both cases?

In which is it expressed?

In which is it implied?

State then the difference between a simile and a metaphor.

In a simile, the resemblance is expressed; in a metaphor, it is implied. A metaphor is an abridged simile.

State in literal language, the meaning of sentence No. 3?

We cannot understand the Bible unless we study it.

What is meant by *vain speculations*, in sentence No. 4?

A. Thinking about imaginary things, or about subjects beyond the reach of the human mind.

What is meant by *thickets*?

What is meant by *fruit*?

Give the sentence in literal language.

A. Vain speculations often render our thoughts confused and perplexed, and we derive no benefit from them.

What is meant by *manhood's summer*, in sentence No. 5?

What is meant by *frosty months*?

What is *middle age* compared to?



What is *declining age* compared to ?

Express in literal language the meaning of the sentence ?

What is meant by the *carpet of verdure*, in sentence No. 6 ?

What is meant by *ceiling of blue* ?

What is the *grass* compared to ?

What is the *sky* compared to ?

On what are similes and metaphors founded ?

Construct sentences in which *fire*, *temple*, *spring*, *snow*, shall be used metaphorically.

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## CHAPTER XLIV.

### PERSONIFICATION.

1. THE willow said to the oak, "I am more graceful than thou."

2. And envious darkness, ere they could return,  
Had stole them from us.

3. His imagination is the handmaid of his reason, ready at any moment to spread her canvas and present her pencil.

4. Alike by the forest and human habitation, nature paints the flower, and plies the tiny shuttles with which she weaves the web of the leaf.

5. Youth and dearest memories revisit her ; and hope almost wakes up again out of its grave, as the constant lady holds the young man's hand, and looks upon the son of Thomas Newcomb.

6. Let the floods clap their hands.



Who speak ?

A. Persons.

What is the *willow* represented as doing ?

When a thing is represented as doing what a person does, it is said to be **personified**. The figure used is termed **Personification**.

What is personified in sentence No. 2 ?

What words make the personification ?

A. The words *envious* and *had stole*.

*Envy* and *stealing* pertain to persons. When you ascribe to any thing the feelings or acts of a person, you use personification.

What is personified in sentence No. 3 ?

What is meant by *imagination's* being the *handmaid* of *reason* ?

What is the first word in the sentence indicating personification ?

Is *handmaid* used figuratively ?

How is it used ?

A. Metaphorically.

What personal acts are ascribed to her ?

What is personified in sentence No. 4 ?

What words indicate the personification ?

What figure in the expression, *paints the flower* ?

What figure in *plying the shuttle* ?

What does the metaphorical clause, "plying the busy shuttle with which she weaves the web of the leaf," express ?

A. The process by which *nature* produces the *leaf*.

Name the things personified in sentence No. 5 ?

What act is ascribed to *youth* and *memories* ?

What act to *hope* ?

Is the latter part of the sentence figurative or literal ?

What is personified in sentence No. 6 ?

What personal act is ascribed to the *floods* ?

What is meant by the *floods clapping their hands* ?

When are things personified ?



A. When a thing, not a person, is spoken of as a person.  
What advantage is there in personification?

A. It adds life to the composition.

Compose six sentences, personifying *the moon, the ocean, love, famine, the wind, and the grave.*

## CHAPTER XLV.

### *METONYMY AND SYNECDOCHE.*

1. HE will find a great many beautiful figures in Milton.

2. He met a foeman worthy of his steel.

3. Far back in the ages,

The plough with wreaths was crowned,  
The hands of kings and sages  
Entwined the chaplet round.

4. The pen is mightier than the sword.

5. The mill employs forty hands.

6. He works for his daily bread.

What is *Milton* put for, in sentence No. 1?

A. It is put for the writings of Milton. The name of the author is put for his writings, for sake of brevity.

What is *steel* put for, in sentence No. 2?

What is meant by a *foeman worthy of his steel*?

A. A man worthy to fight with him.

Is there any resemblance between a *steel sword* and *fighting*?

In this sentence, the instrument is put for the act.

In sentence No. 3, what line is figurative?



What is *plough* put for ?

What is meant by *crowning the plough with wreaths* ?

Is there any resemblance between a *plough* and *agriculture* ?

*Plough* is used, not literally, but figuratively. This figure is not founded on resemblance.

What is the meaning of sentence No. 4 ?

What is *pen* put for ?

Is there any resemblance between a *pen* and *books* ?

What is the *sword* put for ?

What is the relation between *sword* and *war* ?

What is *mill* put for, in sentence No. 5 ?

What is *hands* put for ?

Express in literal language the thought of the sentence.

When we say *hand* instead of *person*, we make a part stand for the whole.

What is meant by sentence No. 6 ?

What is *bread* put for ?

Here, as above, a part, *bread*, is put for the whole—all the necessities of life.

When you call a *man* a *fox*, what do you mean ?

Can you, with propriety, call a *stone* a *fox* ? Why not ?

In calling a man a fox, you expressed an implied resemblance. You imply that there is a resemblance between the man and a fox, with respect to cunning and craftiness. When we call a thing by the name of another thing, in consequence of some resemblance between them, the name or word thus chosen, is called a metaphor.

When we call a thing by the name of another thing, on account of some relation other than that of resemblance, the word is not called a metaphor, but a **metonymy** or a **synecdoche**. The words thus used are really metaphors ; but rhetoricians have chosen to give them separate names. They differ from metaphors only in not being founded on the relation of resemblance. If you use figurative language correctly, the technical name given to a figure is of little consequence.



## CHAPTER XLVI.

*PARABLE, ALLEGORY, FABLE.*

THE number of figures properly so called is small. The metaphor is the principal figure. The examples that have been given have been short.

A metaphor sometimes consists of a single word. Sometimes it forms a part of a sentence, and sometimes a whole sentence.

Sometimes metaphorical language is continued through a succession of sentences, and, perhaps, of pages. It then is called a **parable** or an **allegory**. If it is short, it is commonly called a parable; if long, an allegory.

You have read the parables of the New Testament. They are narratives adapted to convey and impress truth. The incidents related may have taken place, or they may have been imaginary. It is of no consequence whether the narrative is real or fictitious, so that it accomplishes the end in view: viz., communicating truth.

The parable of the Prodigal Son was designed to teach the forgiving love of our Heavenly Father. Christ might have said, "God will forgive and love penitent sinners;" but one would not see and feel the truth as he does when reading the parable.

The "Pilgrim's Progress" is the most celebrated allegory in the English language. It is designed to describe the life of a follower of Christ.

A **fable** is a *fictitious story*, designed to teach or impress some truth.

Allegories, parables, and fables, are said to be *works of imagination*. By this is meant that the mind imagines the events narrated.



An allegory, a parable, or a fable, may not be true in its literal sense, while it may be intensely true in its figurative sense. Taken literally, the words of the parable may not state the truth; but taken in the sense in which it was designed they should be taken, they are intensely true.

Allegories, parables, and fables, are called *works of fiction*. *Fiction* may therefore be used as a vehicle of truth.

What is the difference between a metaphor and a parable or an allegory?

What is the difference between a parable and an allegory?

What is a fable?

In what sense are fables untrue? and in what sense may they be true?

What kind of works are allegories, parables, and fables?

A. Works of fiction.

Are they intended to deceive persons?

What relation may they sustain to truth?

What kind of books should be read?

A. Good books.

May a work of fiction be a good book?

A. It may; but the great majority of works of fiction are worthless.

## CHAPTER XLVII.

### IRONY.

1. CRY aloud: for he is a god: either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked.

2. No doubt but ye are the people, and wisdom shall die with you.



3. I am speaking of other days, you understand. Of course there is no puffing, or jobbing, or false praise, or unfair censure now. Every critic knows what he is writing about, and writes with no aim but to tell the truth.

4. "If that young man goes on as charmingly as he has begun," said Barnes Newcome of his cousin Clive, "he will be a paragon. I saw him at Vauxhall with young Miss ——. Two or three other gentlemen, probably young old-clothes' men, joined him and his friend, and they partook of rack-punch in an arbor. He is a delightful young man, cousin Clive, and I feel sure that he is about to be an honor to his family."

What does sentence No. 1 consist of?

A. It consists of an exhortation and the reasons for it.

Is the latter part of the sentence to be understood literally?

Is sentence No. 2 to be understood literally?

What did the speaker mean to affirm?

A. He meant that those addressed were not wise—he meant the opposite of what he said.

What does the writer of sentence No. 3 mean to affirm?

How is the sentence to be understood?

When the meaning intended is the opposite of what is expressed, the writer is said to use **irony**.

Compose an ironical sentence relating to *a man's character*.

Compose an ironical sentence relating to *a road*.



## CHAPTER XLVIII.

*ALLUSION.*

1. IN the field of government, as in that of the world, the tares of despotism were sown while men slept.

2. There is always a joint in the harness of injustice, where the arrow of retribution, though seeming to speed at a venture, will be sure to find its way.

3. If we could but stop the rushing tide of time that bears us so swiftly onwards, and make it flow towards its source; if we could cause the shadow to turn back on the dial-plate!

3. Some corrupt men of genius have produced some works of the best taste. Taste seems to me to be in such men, what the harp of David was to Saul—it charms away the evil spirit; but it is only for a time.

4. The chevalier, from behind the little curtain which he had put over the orifice of his letter-box, had the dismal satisfaction of seeing the faces of furious clerk and fiery dun, as they dashed up against the door and retreated from it.

Name the metaphors in sentence No. 1.

What is meant by *fields of government*, and *tares of despotism*?



What allusion do you find in the sentence?

A. An allusion to the Parable of the Tares.

Mention the figures found in sentence No. 2?

To what is allusion made?

A. To a passage in the Eighteenth Chapter of Second Chronicles: "And a certain man drew a bow at a venture, and smote the king of Israel between the joints of the harness."

What is the allusion in sentence No. 3?

A. To a passage in the Second Book of Kings: "And he brought the shadow ten degrees backwards by which it had gone down in the dial of Ahaz."

What is the allusion in sentence No. 3?

A. To the fact that David played on the harp before Saul, and to the effect produced.

What allusion in the words *furious clerk* and *fiery dun* in sentence No. 4?

A. To the lines of Campbell:

"Where furious Frank and fiery Hun  
Shout in their sulphurous canopy.

When the allusion is to a beautiful passage, an additional idea is presented to the mind.

Allusions are so numerous in works of educated men, that it requires an extensive acquaintance with books to understand them. He who does not understand the allusions of an author, loses a part of the meaning and force.

Allusions are usually founded on resemblance. They sometimes illustrate and sometimes adorn the sentence.

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## CHAPTER XLIX.

*VARIOUS FIGURES.*

1. WHAT we must do, we may as well do willingly. There is no use in being dragged through the world like a dog under a cart, hanging back and yelping.

2. Religion is the pearl of great price.

3. Like this kindly season may life's decline  
come o'er me ;

Past is manhood's summer, the frosty  
months are here ;

Yet be genial airs and a pleasant sunshine  
left me,

Leaf, and fruit, and blossom, to mark the  
closing year.

4. Oh, glory of our race, that so suddenly de-  
cays !

Oh, crimson flush of morning, that darkens  
as we gaze !

Oh, breath of summer blossoms, that on the  
restless air

Scatters a moment's sweetness, and flies we  
know not where.



5. The mountains that infold,  
In their wide sweep, the colored land-  
scapes round,  
Seem groups of giant kings in purple and  
gold,  
That guard the enchanted ground.

6. Bayonets think in these latter days.

7. When shrieked  
The bleak November winds and smote the woods,  
And the brown fields were herbless, and the shades  
That met above the merry rivulet  
Were spoiled, I sought, I loved them still. They  
seemed  
Like old companions in adversity.

8. It is marvellous how innocence perceives  
the approach of evil of which it has had no expe-  
rience ; just as the dove which has never seen a  
falcon, trembles by instinct at its approach.

9. Time lessens our grief. Under its influence,  
our present feelings wear out at last, and our  
minds become like old monumental tablets which  
have lost the inscriptions once so deeply engraven  
on them.

10. Shall the rich crystal vase which stands  
protected from dust and injury on the table of the  
wealthy man, boast that it has escaped the soiling  
and fractures which the earthen jar, exposed and  
subjected to general uses, has sustained? O



man, who wouldst be a Pharisee, consider thyself lest thou also be tempted !

11. Blue were her eyes as the fairy flax,  
       Her cheeks like the dawn of day,  
       And her bosom white as the hawthorne  
       buds

That ope in the month of May.

12. The sun peeped out ; the drops of rain upon the leaves glistened in the sunshine like afflictions beautified by heavenly thoughts, and all nature invited me out to enjoy the gladness of her aspect.

What figure is found in sentence No. 1 ?

What truth does it illustrate ?

Is the main design of it to illustrate or to beautify ?

What figure in sentence No. 2 ?

Point out the various figures in sentence No. 3.

Point out the figures in sentence No. 4.

Point out the figures in No. 5.

What figure in sentence No. 6 ?

What figure in the first two lines of sentence No. 7 ?

Are the second, and third, and fourth lines figurative or literal ?

What figure in the fifth and sixth lines ?

What two figures in sentence No. 8 ?

What figure in sentence No. 9 ?

What figures in sentence No. 10 ?

How many figures in sentence No. 11 ?

Point them out.

What figures in sentence No. 12 ?

State the comparison.

State the personification.

What words indicate the *personification of nature* ?



## CHAPTER L.

*APOSTROPHE, INTERROGATION,  
VISION.*

1. OH, silvery streamlet of the field,  
    That flowest full and free!  
    For thee the rains of spring return,  
    The summer dews for thee.
2. Oh, stream of life! The violet springs  
    But once beside thy bed;  
    But one brief summer on thy path,  
    The dews of heaven are shed.
3. Path of the flowery woodland!  
    Oh, whither dost thou lead?
4. Sweet zephyr! why that sound of woe?  
    Is not thy home among the flowers?  
    Do not the bright June roses blow,  
    To meet thy kiss at morning hours?
5. He that made the eyes, shall not he see?

What is addressed in the first line of sentence No. 1?

An address to a person or thing is called **apostrophe**.

What is the office of the second line?

What is the office of the third line?

What figure does *thee* indicate?

What is the office of the fourth line?

What is addressed in the first line of sentence No. 2?

What is said of it?



Is that literal or figurative language ?

What is affirmed in lines third and fourth ?

Is that figurative ?

What is meant by it ?

What form of expression occurs in the first line of sentence No. 3 ?

What in the second line ?

What forms of expression in the first line of sentence No. 4 ?

What in the second, third, and fourth lines ?

What is the design of those three lines ?

A. To show that the *zephyr* should not give forth sounds of woe. The use of the interrogation in this sentence, is not to ask a question, but to make an affirmation.

What is the use of the interrogation in sentence No. 5 ?

Give the sentence in an affirmative form.

What is an apostrophe ?

A. An address to a person or thing.

What are the two uses of interrogation ?

Apostrophe and interrogation have been called figures of speech. They are not figures, but *forms of expression*.

Compose a sentence containing an apostrophe.

Compose a sentence containing an affirmative interrogation.

1. The wind rises suddenly. A furious blast strikes the sails, and lays the ship on her beam's end.

2. Again the hinges turn, and a youth departing throws

A look of longing backward, and sorrowfully goes ;

A blooming maid, unbinding the roses from her hair,

Moves mournfully away from amidst the young and fair.



When the present tense is used in speaking of past occurrences, the form of expression is termed **vision**.

Its proper use adds vivacity to the composition.

Construct sentences giving an example of vision; that is, describe some past event as though it were taking place now.

## CHAPTER LI.

### *ANTITHESIS, CLIMAX, HYPERBOLE.*

1. WASHINGTON was a patriot; Arnold was a traitor.

2. The name of Washington is honored; the name of Arnold is despised.

3. Spenser was remarkable for beauty; Milton, for sublimity.

4. Dryden's page is a natural landscape, with its hills and valleys; Pope's is a velvet lawn, shaven by the scythe and levelled by the roller.

How many members has sentence No. 1? No. 2? No. 3? No. 4?

What relation to each other have the members?

A. They express different and contrasted thoughts. One member is set over against the other.

This form of structure is called **antithesis**.

Is the language of sentence No. 1 literal or figurative? of sentence No. 2? No. 3?

Figurative use of words is not necessary to antithesis.

Is sentence No. 4 figurative or literal?

What is *page* used in place of?



A. Dryden's writings.

What is the name of the figure?

What figure in the words *natural landscape*?

What figure in *shaven lawn*?

Figurative language may be put in an antithetical form. Antithesis is not a figure, but a form of constructing a sentence.

This form should be used when the sense requires it—when there is opposition or contrast in the thoughts to be expressed.

Construct sentences contrasting *day* and *night*, *youth* and *old age*.

1. He is an honest, benevolent, generous, self-sacrificing man.

2. He stood by the fountain gushing from the mountain side; he saw first the rivulet, then the brook, then the river, then the ocean.

3. It is a crime to put a Roman citizen in bonds; it is the height of guilt to scourge him; it is little less than parricide to put him to death in the mildest form: what name, then, shall be given to the act of crucifying him?

In sentence No. 1, you notice that each successive word increases in importance. You think well of an honest man, you think still better of him when you find he is benevolent, still better when you find he is generous, and still better when he is self-sacrificing.

The form of a sentence with each word or member increasing in importance, is called **climax**.

Is sentence No. 2 a climax? Why?

Is sentence No. 3 a climax?

Show the increased importance of each successive thought.



A. It is a crime to put a Roman citizen in bonds, still worse to scourge him, still worse to take his life in the easiest form, and still worse to crucify him.

Climax is not a figure, but a form of sentence. In constructing a sentence after this form, literal or figurative language may be used, as the case may require.

This form should be used only when the thoughts we wish to express require it.

Construct a climax describing the *progress of a storm*.

1. I have told you a thousand times not to do that.

2. She had in the Life Guards, a cousin with such long legs that he looked like the afternoon shadow of somebody else.

What is the meaning of sentence No. 1?

A. "I have told you a great many times."

The expression is an exaggerated one, such as young people are apt to use.

What figure is used in sentence No. 2?

What was the design of the figure?

A. To give the idea of excessively long legs.

Such expressions are called *hyperbolical*. Exaggeration and **hyperbole** mean the same thing. Hyperbole may consist of literal or of figurative language. It is not itself a figure.

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## CHAPTER LII.

*TAUTOLOGY, EUPHEMISM,  
ALLITERATION.*

1. HE failed to do his appointed work on account of debility and want of strength.

2. His intellect was keen and sharp ; his heart was kind and benevolent.

3. He was a false traitor, and a dishonest knave.

4. To enlarge the mind, and give it greater capacity, is the object of education.

In sentence No. 1, what is the difference in meaning between *debility* and *want of strength* ?

What alteration would you make in the sentence ?

In sentence No. 2, what is the difference between *keen* and *sharp* as applied to *intellect* ?

How would you correct the sentence ?

What criticisms can you make on sentence No. 3 ?

What criticism on sentence No. 4 ?

In those sentences, the same thing is repeated. This fault is called **tautology**,

1. David slept with his fathers.

2. He was convicted of forgery, and was accommodated with lodgings at the expense of the State.

3. He was under the influence of liquor.



4. His statements would have more weight, if his habits of accuracy were more perfect.

5. Your friend has gone to the better land.

What is the meaning of sentence No. 1?

What is the meaning of the latter part of sentence No. 2?

What is the meaning of sentence No. 3?

What is the meaning of sentence No. 4?

What is the meaning of sentence No. 5?

This form of expression is called **euphemism**. It is designed to present an unpleasant thought in a less repulsive form.

1. The lordly lion leaves his lonely lair.

2. The royal revenues were large.

3. Apt alliteration's artful aid.

What is particularly noticeable in these sentences?

This repetition of the same letter at the beginning of two or more words near together, is called **alliteration**.

When its use is not too frequent and does not appear labored, its effect is pleasant.

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## CHAPTER LIII.

### *INVENTION.*

IN order to write a composition, one must first get something to write. Language is used to express thoughts. Finding out thoughts to express in words, is called **invention**.

The young pupil wishes to know how he can find something to write, when it is his duty to write a composition.



When you set out to write a composition, you should have a definite object in view. To have a definite object in view, is to have a subject. It should be your object to *describe* something, or to *praise* something, or to *ridicule* something, or to *prove* something, or to *refute* something; you should have some definite object to aim at.

Suppose your object is to describe a *scene* on the *sea-shore*. You will call to mind the *appearance* of the *sandhills*, the *beach*, the *breakers*, the *boundless expanse of water*, the *sea-birds*, and the *passing ships*, and will proceed to describe them.

If you wish to describe a *locality* which you have never visited, you must, if you wish to give an original description of it, go and see it. Before you can describe a *scene*, you must see it. Before you can give expression to a *thought*, you must have it in your mind.

Suppose you are called to write upon this question: "Will John keep his resolution to study hard all the week?"

You intend to show that he will not keep his resolution. You must give some reasons in support of the opinion you have formed. These reasons must be seen, must be in your mind, before you can put them on paper. You ask yourself, "What reason can I think of for thinking that John will not keep his resolutions?" You remember that he has often *failed to keep his resolution*. You know he is *fond of play*. You know that *his cousins are coming to visit him*, and they will be likely to *hinder his studies*. You thus think of a good many reasons in favor of your proposition. You write them down, and then see whether they are clearly expressed, and in the best order. In writing a second time, you express your thoughts more clearly, and arrange them in better order. Probably it will be best to think over the reasons, with your pen in your hand, jotting each one down as it occurs to you, lest you should forget it.

In the case first mentioned, you got thoughts by looking through the eyes at the things to be described. In the case



last mentioned, you got thoughts by looking at the proposition you wished to prove.

Suppose your object is to show that a *good man* is, in this world, *happier* than a *bad man*. You fix your mind on the proposition, and try to think of the *sources of happiness* open to the *good man*. You think of his *peace of mind*, of the *pleasure he feels in doing good*, of the *esteem in which he is held*. When you cannot think of any more *sources of happiness* open to the *good man*, you turn your thoughts to the *bad man*. You think of the *sources of happiness* open to him, and of the *evils* that are likely to befall him. You jot down such thoughts as have relation to the subject; and when you have thoughts enough for your purpose, you proceed to put them in order, and to express them in the best way you can.

While you are thus occupied in trying to find thoughts suited to your purpose, many other thoughts will come into your mind; but you will pay no attention to them: you will retain only such as appear to be suited to your purpose.

Whatever subject you choose for a composition, you first need to know what is *true* concerning it. That you can learn by looking at it—fixing your attention upon it.

The main reason why some persons see more truths relating to a subject than others do, is that they fix their attention upon it more steadily, and for a longer time. You cannot expect to see *facts* relating to an object of sight, without looking at it carefully, and you cannot expect to see *truths* relating to a subject, without looking at it—fixing the attention upon it.

To think out a composition on a subject, is to see the *truths* relating to that subject. Thinking is nothing different from seeing truth.

To the question, "How shall I get something to write?" the answer is, look at your subject, and see what is *true* respecting it.

Suppose you wish to write a *description* of a city. Unless



you copy your description from other writers, you must see the city. You cannot describe it accurately and fully, unless you have seen every part of it.

Suppose you wish to write an *account* of an excursion you once made. You must call to mind what happened during that excursion, and select such incidents as you wish to put on paper.

Suppose you wish to describe the *character* of a certain person. You must learn what his character is. This can be done by associating with him for a long time, or by taking the testimony of those who have thus associated with him.

Suppose you wish to write an *argument* in favor of a certain proposed course of action. To write an argument in favor of such a course, is to give the *reasons* why it should be done. Suppose you wish to write an *argument* in favor of celebrating the birthday of Washington. You must consider what *reasons* there are for celebrating that day. When you have thought of a sufficient number of *reasons*, you will be prepared to write.

Suppose you wish to write on the *causes* of a certain war. You must inquire what those causes were. You must use all the means of information within your reach. You are not prepared to write on that subject, until you have learned those causes.

Suppose you wish to *write a letter* to a friend. You must think over what you wish to say. You must think what *feelings* you wish to express, what *news* you wish to tell, what *requests* you have to make, and what *advice* you wish to give.

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## CHAPTER LIV.

*CLEARNESS.*

THOUGHTS should be expressed with **clearness, force, and beauty.**

A thought cannot be clearly expressed, unless it is clearly seen by the mind. You cannot give a clear description of an object seen imperfectly at twilight, or in a mist. You cannot give a clear account of the method of solving a problem in arithmetic or algebra, when you do not fully understand that method. You cannot give a clear account of what took place in a room at a certain time, if you have a confused idea of what took place there. You cannot express a clear opinion on any subject, unless you have a clear opinion on that subject.

Clearness of expression thus depends upon clearness of thought. Hence, he who would learn to write, must form habits of clear thinking; that is, must train his mind to see clearly. This is done by exercise. You learn to hit a mark, by exercising yourself in trying to hit it. You will learn to see clearly, by constantly trying to see clearly. Never be content with an obscure and indefinite idea of any thing, if it is possible to have a clear and definite one.

When you are reading, see that you fully understand what you read. If, in order to do this, it is necessary to read a passage over several times, do not fail to do so. If a person is giving you information, see that you understand what he says. Do not be afraid of showing your ignorance by asking questions, if need be.

When you are studying a lesson, be sure to get a clear idea of all that the lesson contains. Do not go to your teacher for help on any point, if you can possibly get a clear



idea by your own efforts. The great object of study is not to get information, but to learn to see clearly for one's self. So far as a student fails to get his lesson himself, he fails to get the benefit which the study of that lesson is designed to give.

Suppose you are learning to shoot at a mark with a rifle. If a friend takes your rifle, and hits the mark a great many times, he does not add to your skill. Your object in practicing is to get skill in shooting. Your object in studying is to get skill in seeing.

Whatever study you are pursuing, if you pursue it in the right way, you are thereby preparing yourself to become a writer. We will suppose you are trying to solve a problem in arithmetic or algebra. You do not at first see how it is to be solved. You keep your attention fixed upon it. A method of solving it occurs to you. You try it, and do not succeed. You think of another way, perhaps, of several; but none of them is the right one. You keep your attention fixed until you think of a method that you are almost, perhaps, quite sure will solve the problem. You try it, and succeed.

Do you ask what has this to do with teaching me to write? Let us see. A subject is given you for composition—a proposition which you are to prove. At first, you do not see how you can prove it. You fix your attention upon it. An argument occurs to you, which you think goes to prove it; but further consideration convinces you that it does not—that it is not to the point. You think of another, and that fails. You keep your attention fixed on the subject, till finally you think of an argument that is to the point. After many ineffectual attempts, perhaps you think of another, and others, till you have before you the clear proof of the proposition. The habits of mind needed to prepare the materials of the required composition, are those which the study of the problem above noticed was adapted to form.

As clearness of thought tends to clearness of expression, so clearness of expression tends to clearness of thought.



Whenever you make a statement in recitation, make it in the most clear and direct manner. If the proper answer to the question is no or yes, say no or yes, and do not use a roundabout and, consequently, obscure mode of expression. When you are giving information to others, give it in a clear, straightforward manner.

Authors remarkable for clearness of thought and expression should be studied by the young writer. As we insensibly acquire the manners of those with whom we are intimate, so we insensibly acquire the mental habits of the authors whose works we make the subjects of constant study.

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## CHAPTER LV.

### *CLEARNESS.—Continued.*

WE have seen that the fundamental condition of clearness of expression, is clearness of thought. Clearness further depends upon the choice of words, and the structure of sentences. One may have a clear thought, yet, if he does not select the right words to express it, he may fail to communicate it clearly to others. The object of expressing our thoughts by the voice and the pen, is to communicate them to others.

In order that one may make a skilful selection of words to express his thoughts, he must have an extensive knowledge of words, and of their exact meaning. You may have met with a foreigner who knew only a few hundred English words. He expressed his thoughts very imperfectly. He was obliged to use the same words in expressing different ideas. His stock of words was too small to allow of selection.



The young writer cannot be expected to have a large number of words at his command; but if he be a diligent student, he will be adding to the number daily. He should keep this object constantly in view. If he is studying a lesson in science, he should not only seek to understand the truth contained in the lesson, but he should notice the exact meaning of each word in the lesson.

The reading of good authors will increase one's acquaintance with words. To this end, he must read with care, noticing the manner in which words are used. When he meets with a word that he is not acquainted with, he can commonly educe its meaning from the connection. If he cannot, he should refer at once to a dictionary. We can often get a more exact idea of the meaning of a word from its place in the sentence, than we can get from a formal definition.

The following rule may aid the young writer in selecting words to express his thoughts:

**RULE 1.**—*Select such words as belong to the English language.*

This rule excludes words belonging to other languages. Some writers are fond of sprinkling their pages with foreign words. In former times, Latin words were thus used. Now the tendency is towards the French. The French words *emeute*, *canaille*, *hauteur*, *naivete*, &c., are sometimes used when the corresponding English words would be far better. To many readers, the meaning of all such words is unknown.

This rule excludes all obsolete words. Obsolete words are those which were formerly in use, but which are not now used by good writers. *Erst*, *quoth*, *whilom*, *wist*, are examples of obsolete words.

This rule also excludes newly-coined words. New words will be added to the language. New discoveries are made, and new institutions are formed, which render new words absolutely necessary. But every writer must not be allowed



to coin new words to suit his fancy. *Energize, declinature, deputize, philosophism*, are examples of newly-coined words which have not yet been sanctioned by good use.

This rule also excludes provincial terms. In every country, and in every language, there are words that are used only in certain localities. In England, there are words in common use in some counties, which are unknown in others. The same is true of the United States. There are some words in common use in New England, that are unknown at the South. There are fewer provincial terms in use in the United States than in England.

RULE 2.—*The writer should select such words as, when they are used in their true signification, will express his meaning.*

It is possible to use words belonging to the language, and yet use them in an improper sense. As there are provincial words—words which do not belong to the language—do not constitute good English—so there are English words, which in some parts of the country, have a provincial signification. For example, the true English meaning of the word *clever* is *skilful, ingenious*. A *clever* man is a man of *good capacity*. In some parts of the United States, it is used in the sense of *good-natured*. A *clever* man is a *good-natured* man.

RULE 3.—*The writer should select simple instead of compound words, and Saxon words in preference to those of Latin origin.*

RULE 4.—*The writer should use individual terms in preference to general and abstract terms.*

An **individual term** is the name of an individual object. *John, the Tower, the Delaware river*, are individual terms. A **general term** is a word denoting



a class or a general truth. *Man, tree, truth*, are general terms. An individual term brings a more distinct idea to the mind than a general term does. The *Tower of London* brings a more definite idea before the mind, than a *building of London* does.

An **abstract term** is a word which denotes a quality viewed apart from the object to which it belongs. Thus, *roundness* is an abstract term. It gives to the mind an idea less definite than that given by the words a *round ball*. Of two words or phrases which will express your idea, use that which will call up the most definite idea.

**RULE 5.**—*Avoid the use of technical terms.*

**Technical terms** are terms peculiar to some science or art. There are terms peculiar to the science of chemistry, and the art of navigation, which are understood only by the mathematician or the sailor. Hence, they should not be used when addressing those ignorant of the meaning of such terms.

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## CHAPTER LVI.

### *STRUCTURE OF SENTENCES.*

THE structure of a sentence must be determined by the thought it is designed to express. If the object be to affirm that a certain event has taken place, the sentence will be a simple one; *e. g.*, "The refinery has been burned." If the object be to state a fact and the reason of it, the sentence will consist of two members, the second connected with the first by a causal conjunction; *e. g.*, "John cut down the tree, because his father told him to do it." If the object be to



state a fact, and the reasons for it, there being several reasons, the sentence will consist of the statement and of as many members as there are reasons to be given. The first one will be connected with the statement by a causal conjunction, and the others will be connected with it and with one another, by copulatives. Sometimes the connecting copulatives are understood; *e. g.*, "War should be avoided, because it occasions great physical suffering, great pecuniary expenditure, and great immorality."

When there are qualifying clauses connected with the subject or the predicate, there is danger of obscurity.

The fundamental rule for the construction of sentences is to get a clear and full idea of what you wish to express. You may have a general idea of what you wish to express, and when you attempt to express it, you find difficulty. You say, I can't express my idea. The real difficulty lies in the fact that you have not full possession of the idea you wish to express. A general idea of something that should be said, is not a definite idea ready for expression.

Having fixed your attention on the thought till you are in full possession of it, the next rule is, to consider in what way you shall express it so as to communicate it clearly to others. You may so express it, or rather in attempting to express it, you may construct a sentence that will seem clear to you, but that will not seem clear to others. You must remember that you have been looking at the subject for a long time. A few words may suggest the thought to your mind; but they may not have the same effect on other minds. You must imagine yourself in the place of those to whom you wish to communicate your thoughts, and must construct your sentences accordingly.

In addition to the two fundamental rules that have been given, the following should be regarded:

RULE 1.—*Have no more members than are necessary to express the thought.*



EXAMPLES.—As I am all alone to-day, and consequently have no one to talk to, I will write you a letter.

In this sentence, the clause, “and consequently have no one to talk to,” is implied in the first clause. It should, therefore, be omitted.

I received your welcome letter, and was pleased to hear from you.

The last clause of this sentence is implied in the word *welcome* ; hence, it is unnecessary.

RULE 2.—*Have as few qualifying words and clauses as possible, and place them as near as possible to the words which they qualify.*

EXAMPLES.—I received your invitation to spend the summer with you, one week ago yesterday.

The phrase, “one week ago yesterday,” modifies the verb *received*, and should be placed as near as possible to that verb. The sentence should read thus: “One week ago yesterday, I received your invitation to spend the summer with you.”

The island was only separated from the mainland by a narrow channel.

Here the adverb *only* is so placed as to modify *separated*. What the writer intended to say was that the island was separated from the mainland only by a narrow channel.

RULE 3.—*See that every pronoun immediately suggests the noun for which it stands.*



EXAMPLES.—When coming back, we passed through the tunnel under the Thames river, which is one of the most important structures known.

Here, the relative pronoun, which really relates to *tunnel*, seems to relate to *river*. The sentence may be corrected thus: "This tunnel is one of the most important structures known."

Mary told her sister she was very sorry that she misunderstood what she said.

It is impossible to understand, from this sentence, whether *Mary* or *her sister* misunderstood what was said. The sentence should be reconstructed thus: Mary said to her sister, "I am very sorry that you misunderstood what I said:" or, "I am very sorry that I misunderstood what you said."

RULE 4.—*Do not use a participial phrase which does not relate to anything in the sentence.*

EXAMPLES.—At length, glancing up from the carpet of flowers, the most beautiful scenery met our sight.

Having crossed the creek, our journey lay through a wild but beautiful country.

In these sentences, the participial phrases, "glancing up from the carpet of flowers," and "having crossed the creek," have no grammatical connection with the rest of the sentences. They cannot relate to the subject, and there is nothing else for them to relate to. The following is a correct form: "At length, glancing up from the carpet of flowers, we beheld the most beautiful scenery." "After we crossed the creek, our journey lay through a wild but beautiful country."



RULE 5.—*Do not express in one sentence thoughts not closely connected.*

EXAMPLE.—Turning in the direction of the river, the road passes along the side of some bold, rocky hills, near the top of which runs the Boston railroad, which is occasionally obstructed by land slides, one of which occurred about two years' ago, and made sad havoc with the barn and out-buildings belonging to an ancient dwelling which is built of Holland brick, and has its date upon it.

The last thoughts in this sentence have no connection with those expressed first. Young writers are apt to link thoughts together in this way, until they lose sight of what they began to say.

RULE 6.—*Do not separate into several sentences, thoughts so closely connected that they should be expressed in one.*

EXAMPLE.—Jack and Thomas lived together. Jack was stout. He was short. He was talkative. He was merry. He could sing like a lark. He could dance like a sylph. Thomas was lean. He was tall. He was taciturn. He was gloomy. He looked upon life as a veritable vale of tears. He was displeased with every one who was not of the same opinion.

When thoughts so closely connected as some of these are, are separated, the reader is fatigued by reading them. If some of these sentences are combined, they will be more pleasing. Thus:



“Jack and Thomas lived together. Jack was stout, short, merry, and talkative. He could sing like a lark, and dance like a sylph. Thomas was lean, tall, taciturn,<sup>o</sup> and gloomy. He looked upon life as a veritable vale of tears, and was displeased with every one who was not of the same opinion.”

RULE 7.—*Do not make one relative clause depend upon another.*

EXAMPLE.—Retract at once those words which tend to foster anger and strife, which weary and embitter the mind.

Here, the last clause depends upon the second, which is also a relative clause. Sentences complicated in this way are weak, and often obscure.

This rule does not forbid the use of several relative clauses depending on the same clause.

RULE 8.—*Do not change the construction of a sentence.*

EXAMPLES.—We cannot see why a man is less culpable for not improving his memory, than for the neglect of his judgment.

The phrases, “for not improving his memory,” and “for the neglect of judgment,” should be similarly constructed. The second should be, “for neglecting his judgment.”

Some of our plans have been interfered with, and the failure of some of them was owing to our own negligence.

The members of this sentence are constructed differently, though they refer to the same thing—*plans*. The verbs are in different tenses. They should be in the same tense. The



sentence may be constructed thus: "Some of our plans have been interfered with, and some of them have failed through our own negligence."

RULE 9.—*Be careful in the use of connecting words.*

EXAMPLES.—I did not go far, and did not meet with any accident, for I never do.

The word *for* leads us to expect a reason for not meeting with any accident on a particular occasion. The clause following the conjunction gives no such reason. If used at all, it should be as an independent sentence. Thus: "I did not meet with any accident. I never do meet with any."

I shall try and keep my mind fixed on the end in view.

Here, the word *and* is incorrectly used. We try *to* do things. The writer does not mean, "I shall try, and shall keep my mind fixed; but, "I shall try *to* keep my mind fixed." This misuse of the conjunction is frequent.

In the effort to be concise, unpracticed writers sometimes leave out words really necessary to accurate expression.

We have since visited many places, and found many objects of interest.

Here, the auxiliary verb *have* is omitted before *found*.

It was no wonder the thought of visiting him delighted me.

Here, the conjunction *that* should be used to introduce the dependent clause.



We soon found a place to eat our dinner.

Here, the phrase *in which* should be used after *place*. The power to use connecting words correctly, is of great importance to the writer of English. This power is acquired by practice.

RULE 10.—*In a sentence consisting of several members, place the least important first.*

EXAMPLE.—Who murder our wives and children, plunder our dwellings, steal our sheep, and rob our potato patches.

Here, the most important thought is placed first, and the least important, placed last. This gives a ludicrous effect to the sentence.

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## CHAPTER LVII.

### FORCE.

FORCE of expression is conditioned on force of thought. Mere words cannot give force of expression. Feeble thoughts cannot be joined with strong language. Some writers collect what they regard as strong words; but they do this to no purpose, unless they have strong thoughts to express. Some think they have stated a fact strongly when they have stated it in exaggerated terms. But exaggerated expression is always feeble expression.

Strength of mind is necessary to strength of thought, and strength of thought, to strength of expression. To be a strong writer, one must have a strong mind. How is this strength to be gained?



Strength of mind, like strength of body, is gained by exercise. The blacksmith's arm becomes strong, because he strikes hard blows with a heavy hammer. If he were always to use a carpet hammer, he would not develop strength of arm.

The mind must be vigorously exercised, in order to gain strength. The rule, whatsoever thy hand findeth to do, do it with thy might, should be obeyed by the young student. In order that a study may give the advantage which it is adapted to give, it should be vigorously pursued. Easy lessons, or difficult lessons listlessly studied, will not develop strength. One of the main objects of study is to develop strength. If a study does not require the exercise of strength, it will yield but little profit.

Again, strength of expression is conditioned on strength of feeling. When a man is strongly excited, he always expresses himself with some degree of force. Strong feelings seek for direct and forcible expression.

Some thoughts have a natural connection with feeling: other thoughts have no such connection. Force springing from feeling cannot be used in expressing thoughts which have but little connection with feeling. A mathematical proposition should be uttered with calmness. A call to arms should be uttered with feeling.

In learning to write, you should always select subjects that are interesting to yourself, and you should strive to make them interesting to others. You can never learn to express yourself with force, by writing on subjects in which you feel no interest. Having selected an interesting subject, fix your thoughts upon it exclusively, that you may become more and more interested in it. The more emotion you can feel in connection with the thoughts you are about to express, the more forcible your expression will be.

The rules that have been given for clearness are all applicable to strength. Still they are not, as has already been



seen, sufficient to secure strength: a thought may be clearly and yet feebly expressed. In addition to what has been said above, the following rules should be observed:

RULE 1.—*Be as concise as is consistent with the full expression of the thought.*

It is not required that the fewest words possible should be employed. Such a course, even if it did not tend to obscurity, renders the expressions hard and uninteresting.

RULE 2.—*Do not pay too much attention to smoothness of expression.*

Smoothness and elegance are desirable, but they should not be sought at the expense of strength. Excessive polish of expression is always associated with feebleness.

RULE 3.—*Avoid a complicated and involved structure of sentence.*

Such a structure impedes the flow of thought, and lessens its force.

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## CHAPTER LVIII.

### BEAUTY.

A BEAUTIFUL writer is one whose thoughts and expressions produce a pleasant effect on the mind of the reader. There is a beauty of thought and a beauty of expression. Beauty of thought may exist without a correspondent beauty of expression; but beauty of expression cannot exist without beauty of thought. You cannot give to dull, coarse thoughts a beautiful expression.



In order to write with beauty, one must have a capacity to perceive and enjoy beauty. All men have not this capacity, or have it only in a limited degree. There are many beautiful objects in nature, but some do not see their beauty.

Persons who cannot distinguish beautiful objects from other objects, cannot distinguish beautiful thoughts from other thoughts. In order to write with beauty, one must be able to perceive beautiful thoughts. He must develop the power of perceiving beauty.

This power is developed by exercise. The study of beauty in nature, in art, and in books, tends to the development of this power.

Freshness of thought is conducive to beauty. Thoughts that are familiar to all, cannot be rendered interesting by any mode of expression. Second-hand thoughts and expressions are never interesting. They lack the freshness that marks thoughts produced from the writer's own mind. You may use a thought that has been in other minds; but it makes a great difference whether you think it out for yourself or borrow it.

A part of the beauty of composition depends upon the choice of words. Words should be chosen for the purpose of giving exact expression to the thought. No words should be chosen but those perfectly adapted to this end. Of words thus adapted, some are more vivacious and suggestive than others. They seem to sparkle on the page. Such words should be observed and selected.

Harmony of language is a source of beauty. Words easily uttered, and in which the vowel sounds predominate, are pleasant to the ear. Too much attention may be paid to smoothness and harmony. It renders the style artificial and labored. It tends to feebleness rather than to strength.

A good ear must be one's chief guide in aiming at harmony. Sense should never be sacrificed to sound.



Figurative language constitutes one of the chief beauties of composition. In order to use figures skilfully, one must have the power to perceive beautiful analogies. Nearly all figures are founded on analogies. Unless one is skilled in perceiving analogies, he can never become a master of imagery.

The example of those who have been successful in the use of figurative language, should be studied. Their figures should not be copied, but studied, that similar ones may be made.

In order that a figure may contribute to the beauty of a composition, it should seem to be naturally suggested by the thought which it is designed to illustrate or adorn. The resemblance should not be too obvious, nor too remote. A figure should give to the mind a beautiful image suggested by the analogy which had previously escaped our observation. If it appears labored and far-fetched, it does not add to the beauty of the composition.

Figures should be kept distinct, and all parts should be in keeping. If you call a *statesman* a *pillar of the state*, you must not make the pillar give advice to the people, or destroy with a flood the enemies of the nation.

Figures that are suited to the subject, and constructed correctly, are said to be in good taste. A man is said to have good taste, when he is a good judge of beauty.



## CHAPTER LIX.

*STYLE.*

MUCH is said in some books about the formation of a good style of writing, as though learning to express one's thoughts with clearness, force, and beauty were one thing, and the formation of a good style, another. When one has learned to express his thoughts with clearness, force, and beauty, he has formed a good style.

If two persons acquire the power of expressing their thoughts in this manner, it does not follow that they will express their thoughts in exactly the same way. Their manner of expressing themselves will be different. Two men may walk over the same road at the same time. They will not walk in exactly the same manner.

A man's style is his peculiar manner of expressing his thoughts by means of language. As men's minds differ, their styles will differ.

Hence, there is no best style which is best for every one. It would be as impossible to fix upon a style that would fit every mind, as it would be to fix upon a coat that would fit every body. The style of each one will be determined by the structure of his mind, provided he has been trained to express his thoughts with clearness, force, and beauty.

The style of one man will be more compact than that of another. No word can be stricken from a sentence without injury to the sense. In no case are two words used to do the work which might be done by one. There is no such thing as abridging his paragraphs. Such a style marks a close and accurate thinker.



The style of another is more flowing and sparkling. The thoughts seem to flow spontaneously, and there are none of the signs of compression which appear in the case above noticed. The style is the expression of the writer's habits of thought.

You meet with what you call a hard, dry style. When you meet the author of that style, you will not find a genial, interesting man. You will find his mind as hard and dry as his style.

You meet with what you call a beautiful or ornamental style. You will find the writer's mind to be peculiarly fitted to perceive and enjoy beauty.

One man's style is diffuse, another's concise, another's plain, another's elegant; that is, men's habits of expression differ as their mental habits differ.

Authors remarkable for the excellence of their style should be studied by the young writer. The object should be, not simply to copy the peculiarities of any one's style, but to develop the idea of excellence. Excellence is, in a great measure, the result of insensible imitation. We insensibly catch something of the habits of thought and of expression of the authors with whose works we become familiar.

Many writers who have attained excellence, have selected some authors as their models. The young writer will wish to know what models he shall select. Let him select such authors of acknowledged excellence as are most interesting to him—such authors as he especially admires. This admiration indicates such a degree of mental affinity as will render the model influential.

Different kinds of composition require different kinds of style; that is, different subjects require different kinds of treatment. An oration before a popular assembly should differ from an argument before a court of justice. A funeral oration should differ from the description of a scene of amusement.



A writer who does not suit his mode of treating a subject, to the nature of the subject, is said to be wanting in taste.

The writer should remember that when he is laboring to acquire the power of expressing his ideas with clearness, force, and beauty, and in a manner suited to the subject, he is cultivating his style in the most effectual manner.

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## CHAPTER LX.

### *HOW TO COMPOSE.*

THE comprehensive rule for composing is to get something to say, and then to say it. The mode of getting something to say is important. It may be taken from books; but that will not be getting it in the right way. A composition ought to be something produced by the mind of the writer. Expressing the thoughts of other men, will never make one a producer of thoughts for one's self.

The first thing is to get a subject. This is often difficult. "I don't know what to write about," is a frequent remark. Do not have recourse to lists of subjects published for your benefit. Think out a subject for yourself. It is as important that you think out a subject, as it is that you should think out what you say upon it. One man may furnish you with a subject, and another may furnish you with ideas upon it, and you may put them on paper; but that will not be composing. The great end of writing will not be gained, viz.: power of thought and expression.

You can think out a subject for yourself by trying to do so. It may cost effort; but nothing valuable can be done without effort. You may think you have found a good subject, but further consideration may convince you that you were mistaken. For example, you may think of a propo-



sition to be proved. On looking at it, you may be satisfied that it is not true, and therefore cannot be proved. In looking about for a subject, you may think that you see something worthy of being said, when you do not; just as the sailor sometimes thinks he sees land when he does not.

When you set out to write a composition, you should set out to do some definite thing. It is the want of this definite aim that makes composition irksome.

Suppose one should say to you, "I am going to take a journey." It would be natural for you to ask him to what place he proposed to go. If he should answer, "I have not thought of going anywhere in particular, but I am going on a journey," and should set out without anything more definite before him, you would not regard him as a wise man.

The case supposed is analogous to the course taken by many when they are about to write a composition. They purpose to write a composition: what about? perhaps the subject chosen is *Ambition*. If asked, "What do you propose to write?" the answer would be, "a composition on *Ambition*." If asked, "what do you intend to say about it?" the answer might be, "I don't know in particular what I shall say, I shall write about *Ambition*." If he should begin to write in that state of mind, you would not expect much from him.

He who sets out on a journey, should have a definite idea of the place he designs to visit. He who begins to write a composition, should have a definite idea of what he intends to do.

Suppose a man says he is going to build. You ask him what he is going to build? He replies, "I don't know; but I am going to build." Suppose he begins to collect materials before he has decided whether he will build a barn or a house, and throws them into a pile. You think him a foolish man. He should first make up his mind what he will build. Suppose it be a house, then he must decide



what kind of house he will build. When he has formed a definite plan, he is prepared to begin to collect materials for building.

Some pursue a course similar to that indicated above, in regard to composition. Suppose one says, "I am going to write a composition on *Avarice*." He forms no definite plan, but sits down and thinks of something relating to *avarice*, and puts it on paper. He then thinks of something else, and writes it. He goes on in this way till he thinks his composition is long enough, and then stops. He has done little more towards writing a composition than the man above-mentioned had done towards building, when he had a pile of material collected before he knew what he was going to build.

You are not prepared to get thoughts to put on paper, till you have formed a definite idea of what you are to do. You must have a definite object before you can think with effect; that is, you must have something to look at, before you can look to any purpose—before you can see anything. Let your object be to prove something, or to describe something, or to ridicule something; have a definite object, and then you can go to work intelligently. Suppose your object is to prove a proposition. Suppose the proposition be, "The Union will last one hundred years." You now know what thoughts to look for. Every fact or consideration that tends to prove that the *Union* will last *an hundred years*, will suit your purpose. You will look for such facts or thoughts. If other thoughts occur to you, you will pay no attention to them. They may be good thoughts, but they are not to your purpose. When a man is in search of brick for his building, he does not collect cotton because it falls in his way. He must have brick for his building.

When you have collected materials enough for your purpose; that is, when you have reasoned—thought out enough to prove your proposition—your next work is to consider in what order they shall be arranged: the question before you



will be, how to arrange your materials so as to make the truth of the proposition most clear.

The next thing will be for you to express your arguments on paper. Here the rules given in former sections may be of service to you.

When you have your proposition before you, and are thinking out the reasons in support of it, they will not probably occur to you in the order in which they will finally stand in the composition. It may be well for you to note them down as they occur to you. You will thus have them before your eye, and can then decide in what order they shall be presented. It will be well thus to arrange them on paper; that is, to write out an analysis of your composition before you proceed to clothe the thoughts in language.

Suppose, that instead of having it as the object of your composition to prove a proposition, your object be to describe a landscape; the question before you will be, "What course shall I take that will present to the mind of the reader a clear idea or image of the landscape I intend to describe?" You must consider what points will you select, and in what order will you present them, in order to make the best description.

By pursuing the course suggested, you will get something to say, and will have but little difficulty in saying it. You will acquire habits of self-reliance. You will learn to look directly at subjects, and see what is true in relation to them. You will come to regard books as mere assistants to seeing.

When your composition is finished, every paragraph will do its part towards accomplishing the end or object of the composition. Every sentence in a paragraph will do its part in constituting that paragraph. Every word in a sentence will do its part towards constituting the sentence.

I have said nothing about the introduction to a composition. The young writer often thinks he must have several



sentences as an introduction, whether they introduce anything or not.

The object of an introduction is to prepare the way for the statement and the description of the subject. If what is called an introduction, does not do this, it should not be used. If the introductory remarks apply just as well to any other subject as to the one before the writer, it is plain that they should not be used.

In arranging the different heads of the composition, they should be made distinct, and one should not include another. If a writer should say that he would consider the effect of a certain thought on the mind, on the reason, and on the conscience, he would commit a grave error; for the first head includes the second and third heads. Reason and conscience are not something separate from the mind.

The plans of composition should be various; but each one should have a plan agreeing in all its parts. Till the habit of writing according to a plan is formed, the plan best suited for practice is that of a definite proposition with reasons for it in consecutive order. But every subject is not to be treated in that way. The plan of a composition must depend upon the subject. The young writer must not get the idea that every composition must be cast in the same mould.

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## CHAPTER LXI.

### *CRITICISM.*

To criticise a literary work is to judge respecting the merits and defects of that work. The true critic will appreciate the excellence as well as condemn the defects of the work criticised.

The faults to be avoided are two-fold—grammatical and rhetorical. A sentence may be correct in its grammatical



structure, and yet defective in other respects. The words may not be rightly used, and the sentences may not be well constructed.

Some verbs are especially liable to misuse. The verbs *shall* and *will*, *lay* and *lie*, *sit* and *set*, are of this number.

The verbs *shall* and *will* are used with other verbs to indicate future action. They cannot always be used interchangeably. When used in the *first* person, *shall* indicates future action not dependent on the will of the speaker: when used in the *second* and the *third* person, it indicates future action dependent on the will of the speaker. Thus we say:

“If the drought continues, we shall have no fruit;”

“I shall not be able to attend the lecture;”

“You shall have a new dress soon;”

“If you confess your fault, you shall not be punished;”

“He shall not go because he has disobeyed me.”

It is incorrect to say, “I will be sick;” “I will be very unhappy if I am disappointed;” “I think we will have rain;” because, being *sick* or *disappointed*, or having *rain*, is not dependent on our own will.

When used in the *first* person, *will* indicates future action dependent on the will of the speaker. It is used to make a promise or to express determination. Thus: “I will go,” is either a promise or an expressed determination to go, notwithstanding opposition.

When used in the *second* and the *third* person, *will* indicates future action not dependent on the will of the speaker. Thus, we say: “If it rains, you will be wet.” “He will go to-morrow.”



*Will* should not be used in the first person, to ask a question. We should say, "Shall I do this?" "Shall we go?" instead of "Will I do this?" "Will I go?"

In giving directions, *will* is sometimes used instead of *shall*. A man says to his servant, "You will take this letter to Mr. Graves, and will wait for an answer." In this case, *will* is used for *shall* by courtesy.

When repeating what others have said, we should use the verbs *will* and *shall* as the speakers have used them. Thus:

"He says he will be there at four o'clock."

"She says she is afraid she shall be sick."

The verbs *should* and *would* are used in the same manner as *shall* and *will*.

### *To lay—to lie.*

The verb *to lay* is a transitive verb meaning *to place down*. Its principal parts are,

<i>Pres.</i>	<i>Past.</i>	<i>Pres. part.</i>	<i>Past part.</i>
Lay,	Laid.	Laying,	Laid.

The verb *to lie* is an intransitive verb meaning *to take a recumbent posture*. Its principal parts are,

<i>Pres.</i>	<i>Past.</i>	<i>Pres. part.</i>	<i>Past part.</i>
Lie,	Lay.	Lying,	Lain.

These verbs are often used inaccurately, the present of *to lay* being used instead of the present of *to lie*, and the past of *to lay*, instead of the past of *to lie*. The participles are confused in the same manner. Thus:

Do lay down.

I laid and thought.

Have you been laying down?

It has laid there a long time.



In these sentences, parts of the verb *to lie* should be used.  
Thus:

Do lie down.

I lay and thought.

Have you been lying down?

It has lain there a long time.

*To sit—to set.*

These verbs are also often used inaccurately. *To sit* is an intransitive, *to set*, a transitive verb. The principal parts of these verbs are as follows:

<i>Pres.</i>	<i>Past.</i>	<i>Pres. part.</i>	<i>Past part.</i>
Sit,	Sat.	Sitting,	Sat.
Set,	Set.	Setting,	Set.

The verb *to set* is often incorrectly used instead of the verb *to sit*. Thus:

Will you *set* down?

I *set* there half-an-hour.

They were *setting* in the hall.

When he *had set* there long enough, he went away.

In these sentences the verb *to sit* should be used. We should say,

Will you *sit* down?

I *sat* there half-an-hour.

They were *sitting* in the hall.

When he *had sat* there long enough, he went away.

From what the pupil has learned from the foregoing pages, it is thought that he will be able to correct the errors



in the following examples. It will be far better for him to do it for himself than to have it done for him in the book.

The teacher should give his pupils many other examples for correction, and should train the pupil to accurately state the faults of a sentence, and to correct them.

1. Who were you talking with?
2. Either George or Thomas have to stay at home.
3. It was them that did it.
4. I did not know it was her.
5. Do lay down and rest.
6. The soldiers had laid on the ground all night.
7. It weighed five pound.
8. He is taller than me, but I am stronger than him.
9. Will you walk in the parlor, and set down?
10. The pens are into the box.
11. Sit the inkstand on the table.
12. Had I have known it, I could have gone yesterday.
13. He, as well as his friends, were pleased.
14. He writes very good and neat.
15. Every person should try to improve their mind.
16. You ought to obey your teacher; hadn't you?
17. Henry he went to the city, and Jane she staid to home.



18. Circumstances alters cases.
19. Was you there?
20. I had wrote five letters that day.
21. Let him send you and I.
22. Let you and I go.
23. Speak slow and distinct.
24. Everybody, when they are treated bad, are angry.
25. She felt very unhappily about it.
26. She looked beautifully.
- 27.. Do you like these kind of chairs?
28. I don't know but what I will go.
29. He never said nothing about it to nobody.
30. Is your sister to home?—No: she is to school.
31. Tell me who you mean.
32. No boy of our town ever reached the age of fifteen, but knew something more or less of angling.
33. He is the best writer of all the others.
34. Of all others, I like her the least.
35. Each of these men were there.
36. Neither of the five girls could speak.
37. The chief business of this place is the manufacturing of lumber.
38. Twelve of us were in company, five of which were under fifteen years of age.
39. I wanted to have gone very much.



40. The apples were shook off the tree by the wind.

41. Do you know if Mr. Blake is in town?

42. There were very few persons there except ourselves.

43. You will not catch the car without you run.

44. James and Albert resemble one another.

45. I wish I could sing like you do.

46. Will I parse the words in this sentence?

47. If I take cold, I will be sick.

48. Who should I see but Mary Barton?

49. I have the satisfaction of knowing that I will be prepared for my work.

50. He said that, if the bank stopped payment, he would be a beggar.

51. I hope we will meet again.

52. I was real disappointed.

53. The supply of provisions are remarkably small.

54. The summer has not been so hot as we expected it to have been.

55. They could not prevent her name being mentioned.

56. Those sort of speeches do no good.

57. Such things are too universal to be wondered at.

58. Their conversation corresponds with their appearance.



59. Such affairs seldom fall into my observation.

60. They died for hunger.

61. There is a report different to that which you have heard.

62. They have an abhorrence for falsehood.

63. He is solicitous of a situation.

64. The exercises will commence by a prayer.

65. She is too dumb to understand so difficult a problem.

66. I expect your friend did not come yesterday.

67. I did not expect he was a thief.

68. That man's impertinence is very aggravating.

69. He donated a handsome house to his son-in-law.

70. This is a preventative of disease.

71. The discovery of the art of printing has multiplied books.

72. Their quarrel is buried, and I hope it will never be resurrected.

73. Can you tell me where I'll be apt to find Mr. Brown?

74. Directly I heard his voice I ran out of the house.

75. When I wrote to my friend for a recommend, he gave me an invite to come and teach in his family.



76. Words should be regarded as the means to express your thoughts.

77. The marriage transpired last week, at the little village church.

78. Many years have transpired since my journey to the West.

79. He got a letter yesterday, which so excited him that he could not get his lesson.

80. We shall not go without it is a pleasant day.

81. The wreck of the *Atlantic* was a fearful holocaust.

82. It is impossible to predicate the result of the war.

83. There is great excitement in this section.

84. It is time for talking to quit.

85. He did not sense a word of his lesson.

86. My friends are stopping at Rome.

87. Such a course is calculated to do much harm.

88. They are calculating to visit New York.

89. He was raised in Illinois.

90. The Greens are a very likely family.

91. The observation of rules is rigidly adhered to.

92. Take half-a-dozen of the apples, and empty the balance into the bin.

93. Do not fellowship with the wicked.

94. He is so clever that he delights in doing kind deeds.



95. He knew not which to choose of the many alternatives set before him.

96. This pie is splendid.

97. There is nice scenery along the Hudson.

98. We had an elegant time.

99. That is a very handsome piece of music.

100. I never saw a more awful bonnet.

101. He was very fickle and inconstant: he could never settle to any employment.

102. They ascended up the hill at a rapid pace.

103. The highest faculties of the mind and the imagination are brought into use by this study.

104. Follow after us.

105. It is clear and obvious that religious worship and adoration should be practiced by all mankind.

106. I was much pleased and highly delighted to see my friend, who had long been an invalid, and had suffered much from continued ill-health.

107. What is the difference between the wise and foolish man?

108. The old and young were pleased.

109. He was a great and a good man.

110. I should like an orange instead of apple.

111. Such composition is worse than none at all; because it is time wasted, and we are not the gainers by it.



112. A level carriage road has been constructed around the lake, which affords a pleasant drive.

113. Rich or poor you have always been my friend.

114. From one window can be seen the Park, a beautiful green intersected by walks, and, in the centre, there is a platform for the musicians.

115. We frequently remark the ease with which we can remember a discourse, the heads of which are clearly defined, and the order carefully observed.

116. We are anxious, so far as it can be done with the pen, to make an alliance between what is old and new in learning.

117. When we last met, she said, if possible, she would visit me.

118. Those who went into the cave, on account of the heavy rain that had fallen two days' before, were unable to go away far.

119. We watched for the coming of the locomotive with aching eyes.

120. A small stream of water flowed across the cemetery, in which were many fish.

121. After wandering about for two hours, reading the inscriptions on the tombstones, and feeling very tired, we turned our steps homeward.

122. After staying five months, and having spent a pleasant winter, she returned home.



123. A little further to the east, we beheld the stream emptying itself into the mighty ocean; thinking the while how beautiful were the works of the Creator.

124. Now I was not only admiring, but receiving instruction from nature.

125. Passing through the room, the first thing that attracts your attention is an odd-looking stove.

126. I am sure you will strive not only to instruct those under your charge mentally, but also morally.

127. Father and mother were very seasick at first; but, after we had been on the water a few days, they got used to it.

128. I have only attended a few of them.

129. We next visited the prison of St. Marguerites, noted as being the place where Marshal Bazaine was imprisoned and strongly guarded; but, between himself and his wife, concluded not to remain, and, therefore, made good his escape, while the guard must have had a dose of chloroform or something equally effective; for he took to himself liberty; and fled to parts unknown, the second Sunday in October, choosing a good day for a good work.

130. You would at once apply some lubricating fluid to lessen the friction, which would cause it to run very smoothly.



131. A procession was passing through the broad street composed of men with torches and red capes on.

132. The nearest railroad depot is six miles distant, from which the mail is daily carried.

133. Of the vegetable productions of foreign countries, there is none of greater value or held in higher estimation than that of sugar.

134. The house stood in the midst of beautiful and extensive grounds, with a piazza on three sides, an avenue of old oak trees in front, and a flower garden where grew the choicest plants, at the back.

135. The object of careful writing is not to increase the variety of words and phrases, but rejecting all that is useless and keeping only that which is necessary.

136. Then my examinations began, which were not so difficult as I supposed they would be, much to my relief.

137. We then visited the department where they manufacture shoes, and then to the laundry.

138. On this afternoon, he was feeling very unhappy ; for he had been watching other children from the window, playing in front of the house.

139. We reached the city, and found our way to the school, where we were received by the Principal in his study, which was filled with



others who had arrived before us, waiting for their turn to come, when they should have assigned to them several places where they might obtain board.

140. On the Speaker's right, are the ministerial benches rising one behind the other, and are occupied by the members of the cabinet and ministry; on the left, similarly ranged, are the opposition.

141. In the rear of it was stationed one hundred thousand men who destroyed the beautiful groves, and made their barracks more than three miles in extent, now occupied by forty thousand French soldiers.

142. Here we see the large variety of fish, just as if we were looking at them at the bottom of the sea; and it is a very curious sight to watch their various movements, some of which move about by the action of their fins, some by their feet, and some without any perceptible motion, now appearing near by, then far in the distance.

143. Mr. Editor: The season of the year has arrived when the reportorial pen is wooed by many of our first-class institutions to speak of commencement commemorations, presentations, graduations, and congratulations.

144. As in the bee-hive, a certain portion of the occupants are known as the workers; so in every community, society, and church, along with



many who are mere drones, are others who are known by the same title.

145. Each good deed will become a monument to bear us on eagle wings to the skies.

146. Futurity may bear in its folds some hidden spring from which will issue blessed streams.

147. A study of this subject should show what is the becoming spirit for us to cherish while groping our way amidst the tragic exposures and the gleaming signals of the present state.

148. When chilled by overshadowing shapes of doubt and terror, fasten your thoughts to them, fearlessly follow their direction long enough, and you will see their cold, dark outlines melt down and vanish in the luminous embrace of truth.

149. "Ready!" sang the engineer. Then a tremor flashed through Toy's arm, flickered about his wrist a moment, then died upon the throttle; and the great engine, obedient to his touch, answered with a little thrill of uneasiness, then settled to her work, and flattening her broad nose like a sleuth-hound on the track, flew like a bird out into the darkness.

150. Truly noble souls drawn into the alarming deeps of unwonted earnestness, assured that victory and peace wait on the other side, bid the portents defiant welcome, and press forward to those experiences of spirituality whose inexhaust-



ible truth makes the world of matter seem a contemptible bank and shoal of time.

151. Above me are the Alps, the palaces of  
Nature, whose vast walls  
Have pinnacled in clouds their snowy  
scalps.

152. Was the hope drunk wherein you dressed  
yourself?  
Hath it slept since?

153. The Old Year is going from us. His  
beard is white; he leans heavily on his staff; his  
wings are drooping; his flight is almost over.

154. In time to come, she will only have to  
cast her eye back to this night, when her solo of  
love was caught up and swelled to a wonderful  
anthem, to become again a little white heap of  
bliss.



## CHAPTER LXII.

*THE POET.*

1. THOU, who wouldst wear the name  
    Of poet mid thy brethren of mankind,  
And clothe in words of flame  
    Thoughts that shall live within the general  
        mind!  
Deem not the framing of a deathless lay  
The pastime of a drowsy summer day.
2. But gather all thy powers,  
    And wreak them on the verse that thou dost  
        weave,  
And in thy lonely hours,  
    At silent morning or at wakeful eve,  
While the warm current tingles through thy veins,  
Set forth the burning words in fluent strains.
3. No smooth array of phrase,  
    Artfully sought and ordered though it be,  
Which the cold rhymer lays  
    Upon his page with languid industry,  
Can wake the listless pulse to livelier speed,  
Or fill with sudden tears the eyes that read.
4. The secret wouldst thou know  
    To touch the heart or fire the blood at will?  
Let thine own eyes oer'flow;  
    Let thy lips quiver with the passionate thrill;



Seize the great thought, ere yet its power be past,  
And bind, in words, the fleet emotion fast.

5. Then, should thy verse appear  
    Halting and harsh, and all unaptly wrought,  
    Touch the crude line with fear,  
    Save in the moment of impassioned thought;  
    Then summon back the original glow, and mend  
    The strain with rapture that with fire was penned.
6. Yet let no empty gust  
    Of passion find an utterance in thy lay,  
    A blast that whirls the dust  
    Along the howling street and dies away;  
    But feelings of calm power and mighty sweep  
    Like currents journeying through the windless  
    deep.
7. Seek'st thou, in living lays,  
    To limn the beauty of the earth and sky?  
    Before thine inner gaze  
    Let all that beauty in clear vision lie;  
    Look on it with exceeding love, and write  
    The words inspired by wonder and delight.
8. Of tempests wouldst thou sing,  
    Or tell of battles?—make thyself a part  
    Of the great tumult; cling  
    To the tossed wreck with terror in thy heart;  
    Scale, with the assaulting host, the rampart's  
    height,  
    And strike and struggle in the thickest fight.



9. So shalt thou frame a lay

That haply may endure from age to age,  
And they who read, shall say :

What witchery hangs upon this poet's page!  
What art is his the written spells to find  
That sway from mood to mood the willing mind!

—WM. C. BRYANT.

Read the above poem through, and tell what was the object of the writer.

What form of speech do you find in the first line of the first stanza?

What relation has the part of the sentence beginning with *who* and ending with *mind*, to *Thou*?

State in your own language, the substance of the thought contained in the stanza.

What is meant by "wearing the name of poet?"

Is the phrase literal or figurative?

What is meant by "clothing thoughts in words of flame?"

What figure is used?

What is meant by "living within the general mind?"

What do the last two lines of the stanza tell?

Is the language figurative or literal?

Give the direction in literal language.

Of what two parts does the stanza consist?

A. It consists of an address to a person, and a direction, or exhortation.

What figure in the words "a deathless lay?"

What is the meaning of "deem?"

Why is a summer day said to be drowsy?

What figure is used?

Do you find any words in this stanza which the author would not have used had he been writing prose?

What does the second stanza do?



A. It continues the direction begun in stanza No. 1.

By what part of speech is it introduced?

Show the propriety of the use of the adversative conjunction?

What is the first direction given?

Is the language figurative or literal?

Express the thought in literal language.

A. Rouse yourself to the exertion of your best powers.

Should the prose writer heed that exhortation?

What do lines third and fourth express?

Is line fifth to be understood literally or figuratively?

What is the meaning of it?

A. It means that he should write when under strong excitement.

What effect has strong mental excitement on our command of thoughts and words?

What does "wreak" mean?

Why is composing verse spoken of as "weaving?"

What figure is used?

What figure in "lonely hours," "silent morning," and "wakeful eve?"

What word would be used in prose instead of "eve?"

What relation does stanza No. 3 bear to stanza No. 2?

A. It gives a reason why excitement is needed by a writer.

What does the stanza affirm?

A. It affirms that sentences, however polished and well constructed, will have no effect if cold or lifeless.

Is the fifth line literal or figurative?

What is meant by "waking the listless pulse to livelier speed?"

A. Rousing the mind.

What kind of figure is used?

A. Metonymy. The effect of excitement is put for excitement. Mental excitement causes a quickening of the pulse.

What personification do you find in the last line?



What is meant by "a smooth array of phrase?"

Is the word "cold" figurative or literal?

What does it mean?

What does "languid industry" mean?

Of what two parts is stanza No. 4 composed?

A. A question and an answer.

What is the question?

What is the answer?

What figures are found in the question?

Are lines third and fourth to be taken literally?

Express the thought they contain.

What is the meaning of the last two lines?

What is meant by "touching the heart?"

What figure in the last two lines?

What word in the fifth line is peculiar to poetry?

What does stanza No. 5 tell?

A. It tells what the writer should do next.

What does the precept given relate to?

A. Correction of what has been written.

When should the correction be made?

What is meant by summoning back the "original glow?"

What relation has the sixth stanza to the preceding stanza?

Under what influence has the author told one to write?

Under the influence of strong passion.

What caution is given in this stanza?

With which stanza, the fourth or the fifth, is it most closely connected?

What is the passion disapproved of compared to?

What is the passion he approves compared to?

Point out all the figures in this stanza.

Of what two parts is stanza No. 7 composed?

What is the question?

What is the answer?

Why is the word *limn*, here used, better than *paint*?

What is meant by "inner gaze?"



Express in literal language the thought contained in the second and third lines.

What is meant by "looking on beauty with exeeeding love?"

A. Admiring it greatly.

What good effect from admiration?

A. It prompts to the use of choice words.

Suppose one is incapable of admiring any thing.

A. Then he cannot write with force and beauty.

What is the office of stanza No. 8?

A. To tell one how to describe tempests and battles.

What is the precept given?

What is meant by "making one's self a part of the tumult?"

And by "clinging to the tossed wreck with terror?"

And by "scaling the rampart?"

Suppose one is unable to form a mental picture of such scenes?

What does the last stanza tell?

A. It tells what will follow obedience to the rules given above.

What will follow?

Is the fourth line figurative?

What allusion in the fifth line?

Is the sixth line figurative or literal?

What does it mean?

Do the rules given above apply to prose as well as to poetical composition?



## CHAPTER LXIII.

*SOURCE OF RULES.*

Do some persons learn, without the study of rules, to conduct themselves with politeness?

How do they learn?

Do the authors of books giving correct rules for behavior, originate those rules?

Whence do they derive them?

If the usages of good society were different, would those rules be different?

When should attention to polite behavior begin?

When should attention to the correct use of language begin?

Do not some persons who have not studied text-books on grammar and rhetoric, speak and write good English?

To what is it owing?

Are the rules of grammar and of rhetoric originated by the authors of treatises on those subjects?

Whence are they derived?

If the usages of good writers and speakers had been different, would the rules have been different?

Suppose good writers and speakers used the plural form of the verb with the singular form of the noun, would a rule "A plural verb is used with a singular noun," be correct?

What is the law of language?

A. Good use.

What determines use?

A. The practice of the great majority of *the best authors*.

Can you always certainly determine whether an author belongs to this class or not?

Who are to be regarded as the best authors, and as, therefore, having authority?



A. Those who are so regarded by the great majority of educated persons.

What do you study when you study English grammar?

A. The English language—facts of the English language.

Can you study grammar without a text-book; that is, a treatise on grammar?

Can you study facts in regard to minerals without a treatise on mineralogy?

In what way?

Of what use is a treatise?

A. If facts are accurately recorded in it, we can learn more facts in a given time.

How can you learn, without a grammar, facts of the English language?

A. By studying the works of English authors.

Are all the rules of grammar drawn from the practice of good writers?

What is the subject-matter of study when you study grammar?

What is the subject-matter of study when you study rhetoric?

If you study facts in regard to language when you study grammar, and facts in regard to language when you study rhetoric, are not grammar and rhetoric the same?

A. We do not study the same kind of facts in both cases?

Can we draw a distinct dividing line between grammar and rhetoric?

A. We cannot.

Is it a matter of any consequence?

What facts do we need to know?

A. Those which will enable us to use the language with correctness, clearness, force, and beauty.

What is the office of a dictionary?

A. To give definitions of words.

Does the author of the dictionary make the meaning of the words?



A. He does not : he only records the meaning.

Where does he get the meaning ?

A. From the usage of the best authors.

What dictionary gives the best definitions .

A. That which most accurately expresses the meaning of words as used by good writers.

Is that the best dictionary, which contains the greatest number of words ?

What words should a dictionary of the English language contain ?

A. All the words that are sanctioned by good use.

Are there not many words in common use, which such a dictionary would exclude ?

A. There are ; but they are words which should not be used.

Must no new words be added to a dictionary ?

A. They should be added when they have received the sanction of good use.

Is it possible to prevent a language from changing ?

A. It is not ; but it is desirable that the changes be as few as possible. It would be a sad thing if, by a change in the language, the writings of Milton should become as unintelligible to the general reader as are those of Chaucer.

THE END.







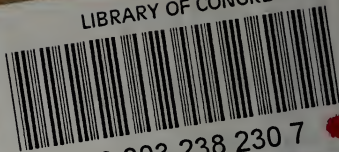








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